

SEPTEMBER 15, 1950

THE Art digest

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THE ART DIGEST

Comments:

*The Artist and the Museum**

By Lloyd Goodrich

EVER SINCE the first museum opened its doors, there has been a certain amount of hard feeling between artists and museums. This is natural enough. Artists want more from museums than museums can give them under present conditions. The artist in modern society has a difficult time. With no such regular patronage as church, state or nobility gave his ancestors, he has to depend on uncertain sales to museums and private collectors, on teaching, on commercial work, or on outside jobs. Naturally he looks for his chief help to museums, the most stable institutions in the art world.

But museums have their own problems—to cover the art of all ages, with inadequate funds, conservative trustees, crowded buildings and small staffs. Hence museum people are apt to look on artists as pressure groups asking impossible things, and to adopt a stand-offish, defensive attitude towards them. This is an unhealthy situation. Both artists and museums have a tremendous job to do in the artistic education of the American people, and they cannot do it well if they are at cross purposes.

The Functions of the Museums

What are the chief functions of a museum? Its primary function is to collect and exhibit the best art of the world and of all periods, for the public's use. Historically, museums started as institutions for preserving works of art, chiefly of the past. But in modern times, and particularly in the United States, there has developed a broader, more dynamic concept of the museum's role in society. Museums today are institutions not just for collecting and exhibiting works of art, but educational institutions, devoted to increasing public knowledge of art, improving public taste, and fostering creative activity.

It is with this last function, that of fostering creative activity, that we are concerned at this conference. It is an aspect that museums have given less thought to than to the others. With the art of all ages and lands to cover, museums in general have paid minor attention to the relatively small fraction of time and space that is our own time and our own country. This is a limited concept of the museum's function, ignoring the part that it should play in the creative life of the society of which it is an instrument. It is a concept that stresses the passive role of appreciation rather than the active role of creation.

Our civilization will be judged in the future not so much by its museums, collections and scholarship, as by its creative art. I mean art in the broadest sense—not only the work

of the painter, sculptor and graphic artist, but of the architect, designer and craftsman, of all who create physical products which have the element of visual beauty. It is they who are making our civilization something to admire, or to laugh at. Does it matter today that America of Copley's day had no museums? What matters is Copley, and all his fellow artists, architects and craftsmen who created what we call the Colonial style. We museum people need to remind ourselves every now and then that it is the artist who is the prime mover, and that all the works we collect and study were produced by living men. We might also remember that the great patrons of the past supported the artists of their own day, whereas today museums and collectors spend far more for works by the artists their predecessors supported than for works by today's artists. One of the museum's most important functions should be to help bring about conditions in which living artists can create to the best of their ability.

What the Museum Can Do for Living Art

For the public, contemporary art has a special interest. An expression of their own time and place, it speaks to them with a freshness and immediacy that no older art can, even though some of its aspects may shock and bewilder them. To present it to them with as much thought and respect as older art, is one of the museum's essential duties, and, except for specialized institutions, any museum which fails to do so, is not fulfilling its full educational responsibilities.

In the past 50 years our museums have realized more and more the importance of the contemporary American field, and have greatly increased their activities in it. But there is room for much more such activity. There are still too many museums which do practically nothing in the field, or, in response to public pressure, do as little as possible. There are still too many communities which have no, or few, opportunities to see the works of our artists.

One of the chief obstacles is the too-frequent attitude of conservative museum officers and trustees that the contemporary field is too uncertain to venture into. Taste changes, they argue; there are no sure values, as in the art of the past; a public institution has no right to spend money on anything so risky, but should wait until the artist has been dead long enough so that it is safe to invest in his work.

Some of this is true enough. None of us would claim that his taste will be good for all time. But it is quite possible to study and know contemporary art in basically the same way as historic art. It is quite possible for an informed person to be "right" at least to some extent about the art of his time. Even in the nineteenth century, when most genuine artists were neglected, there were always some perceptive collectors and critics who recognized them. And the neglected ones were usually famous before they died. It is as wrong to assume that all artists who are recognized in their lifetimes are necessarily bad, as to assume that all unknowns are geniuses.

Of course, it is not possible to be "right" all the time in the field of living art. But a few "right" choices will outweigh many "wrong" ones. Is it better to neglect a good artist because we cannot be sure he will be good for all time, or to help him and incidentally a number of others not as good? Even financially, collecting contemporary art with knowledge and discrimination is not pouring money down the drain, as some museum people seem to think. One Homer, Eakins or Ryder bought during the artist's lifetime can make up for a good many other pictures. Museums often have to pay big premiums to acquire works by artists whom they neglected when they were alive. By playing too safe they can make as many mistakes as by venturing their judgment against that of posterity. To put it [Continued on page 6]

*This issue of the DIGEST devotes extraordinary space to the Third Woodstock Art Conference on "The Artist and the Museum" to celebrate the fact that somebody is going to do something about the art weather. We publish herewith a slightly condensed version of the keynote speech read at Woodstock by the Whitney's Associate Director Goodrich. The meetings themselves are reported on page 9.

The conference at last brought artists and museum officials together for what the Metropolitan's Francis Henry Taylor called a "roll in the hay." But that's not all—there will be issue. The follow-through will take place at Philadelphia next spring when the American Association of Museums, the Association of Art Museum Directors and Equity hold consecutive annual meetings at which the Woodstock proposals, reviewed during the winter by interorganizational committees representing other societies as well, will be discussed. We've all heard high-sounding resolutions before—this time machinery will be set up to implement them.



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The Artist and the Museum

[Continued from page 5]

baldly, buying a living artist's work has two advantages—the museum pays less, and the artist eats.

What the Museum Cannot Do

So far, I have stressed the museum's responsibilities to contemporary art and artists. But if we are ever going to improve relations between museums and artists, the latter should have a realistic understanding of museums and their problems. They should know not only what we can do, but what we cannot do. And they should not ask us to do things that are impossible, or that are the business of the other agencies—artists' organizations, dealers, critics or publishers—through which the artist reaches the public.

The museum is not a dealer or an artists' society. It is an institution devoted to collecting and publicizing the best in art, of all lands and ages. Essential in all its activities is judgment based on standards of quality. This function, which no other institution fulfills to the same extent, is basic; it is one of the chief reasons for the museum's existence. And it is important not only for the public but for the artist. By showing the best contemporary art in relation to the best historic art, the museum helps establish its importance. The museum must maintain high standards, so that exhibition by it means something, acquisition still more.

Artists should understand that all museums, even the richest, have financial limitations, often serious ones. Contemporary art is only one of many fields and periods that the average museum must cover. I do not believe that many artists are unrealistic enough to look to museums for their chief financial support. They realize that the museum is only one of several types of client—but a particularly important one, not so much for the actual money it pays for purchases, but because of the prestige of museum purchase.

Artists should also know more about the differing problems of individual museums. American museums are largely privately supported, and depend on a bewildering variety of private endowments, gifts and bequests, of membership fees, and sometimes of municipal, county or state funds, most of which have strings attached. No two American museums have exactly the same set-up and problems. Some have adequate funds for maintenance but not for purchases. Even purchase funds are often earmarked for special purposes.

Exhibition space is always a difficulty. Even in New York there is no museum with enough space to stage big all-inclusive shows on the scale of the Paris salons or the old Society of Independent Artists over here. Staff limitations are another handicap. Speaking as a museum worker who has the greatest sympathy for artists and their problems, I wish that they could spend a day in a museum office and see some of our problems—limited budgets, inadequate exhibition space, small staffs, and constant outside demands on our time and energy. We museum people feel that as a profession we are overworked, understaffed, underfinanced, and overwhelmed with responsibilities

both inside and outside our buildings. Yet there are hundreds of artists who want us to visit their studios to see their work, who feel aggrieved if we can't, and say so in no uncertain terms.

I am not saying that many of the conditions I have recited could not be changed if museums and artists' organizations would awaken their communities to the need of adequate funds for contemporary art. I am saying that these actual conditions must be taken into account in any realistic study of the whole question.

Artists often express the belief that their profession should have more voice in museum affairs. On the whole this is a reasonable proposal. Contact with artists has always been stimulating to pioneer collectors and museum people. As an established feature of museums it should offset our occupational tendency towards fixation on the past. It would be refreshing to see a representation of artists injected into the boards of trustees of our more conservative museums.

The Selection of Exhibitions

The selection of contemporary exhibitions is a complex question. In certain circumstances they are most fairly selected entirely by artist juries; in others, higher quality can be attained by a combination of museum invitations and jury selection; in still others, selection entirely by a museum staff may be the best method. Artists by the very nature of the creative temperament are apt to have strong likes and dislikes. They cannot be expected to be impartial towards art diametrically opposed to their own. On the other hand, a museum man whose career is the study of contemporary art, who must understand all tendencies, and who is constantly on the lookout for new talent, is more likely to be fair and balanced than most individual artist jurors. The jury system in itself is no guarantee of justice—remember what official juries in nineteenth-century France did to all vital independent art, and what academic juries in this country in the present century did to progressive art, until their stranglehold on the art world was broken.

Actually we need a variety of exhibitions. We need the comprehensive show, either entirely juried, or partly juried and partly invited. We need the selective invited show. We need shows of particular tendencies or schools. And I believe that we also need big shows without juries, like the Independents, where anyone can exhibit on payment of a fee, so that we can be sure that no artist is denied his right to bring his work before the public.

I also believe in the greatest variety of museum purposes and viewpoints. Ours is a period of extraordinary diversity, when we see existing side by side schools and individuals of many different viewpoints, which to the unprejudiced eye appear to be equally valid. It is important that all schools should have fair representation before the public.

I am not suggesting that every museum should establish a system of proportional representation; the result would be uniformity and monotony. But in the art world as a whole, there

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THE ART DIGEST

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The News Magazine of Art

September 15, 1950



JACQUES LOUIS DAVID: *The Lictors Bring Back to Brutus the Bodies of His Sons*. Lent by the Wadsworth Atheneum to the Los Angeles County Fair



DELACROIX: *Christ on the Cross*
Lent by Walters Art Gallery

Modern Art's Family Tree Flourishes at Los Angeles County Fair

By Arthur Millier

POMONA, CALIFORNIA: "Masters of Art, 1790-1950", an important exhibition of paintings and sculpture, opens today in the Fine Arts Building of the Los Angeles County Fair in this citrus-belt city, where it will be on view through Oct. 1. The exhibition, assembled by Millard Sheets with loans from 17 museums, 22 collectors and four art dealers, is designed to show the continuity and development of art in Europe and America since the French Revolution.

Since at least half a million people are expected to view the display, a special effort has been made to document each work. A 140-page book-catalogue reproduces each of the 50 paintings and 25 sculptures by 64 artists. The page opposite each picture bears a brief account of the artist, his work, and his relationship to other artists. C. J. Buliet wrote five of these pieces. The introduction and the remaining 59 pieces were written by this correspondent. These pages of type have been photographically enlarged and placed on the wall beside the work or works of the artists they describe.

Such important examples as Delacroix's *Christ on the Cross* from the Walters Gallery; Millet's *The Reapers* from the Boston Museum; the Brooklyn Museum's *Village of Gardanne* by Cézanne; the Modern Museum's Gauguin, *The Moon and the Earth*; Picasso's *Clown with a Harlequin on his Knee* lent by Arthur Sachs; Rodin's *The Thinker* from the Metropolitan; and Hopper's *Early Sunday Morning* from the Whitney, indicate the quality.

The genesis of this show, which is probably unprecedented for a county

fair, is interesting. While Sheets has assembled both national and California art exhibitions of a historical nature at the fair in the past, the customary annual show has been a juried display of contemporary California paintings, watercolors, prints and sculpture, competing for purchase prizes.

Since the war, protests against the allegedly modern character of these annuals have mounted in number and rancor. So Sheets decided that an exhibition which would trace the course of art in the modern era would help to answer these protests by showing the works of artists who were leaders in various trends. The fair's officials went along with this enlightened and ambitious project.

The only competitive fine arts event at the fair this year is a national drawing show, which was not ready for review at this time.

Opening work in the "Masters of Art" exhibition is a *trompe l'oeil* (fool the eye) painting of objects on and around a table, painted by an unknown French artist about 1790 when the Revolution was in full swing. Catalogue and photo blow-ups point out that regardless of our taste or education in art we all react to this picture in the same way. Everybody has the sensation of being able to pick the knife off the table.

If this alone were art, the whole business of painting could have stopped in 1790. But it is not art for the simple reason that it tells us nothing we do not already know. Art always opens our eyes to some aspect of the world we have not previously noticed.

The real opener is David's *The Lictors Bring Back to Brutus the Bodies*

of His Sons, lent by the Wadsworth Atheneum. Here is the typical propaganda picture, carefully painted to teach a moral to citizens of the new republic. This particular Brutus was one of Rome's first pair of Consuls. His sons conspired to restore the Tarquinian monarchy. He ordered them killed. The state, David points out in paint, must transcend the family.

David's realism outlasts his politics. It leads straight to Courbet whose great *Landscape* lent by Thomas (Death of a Salesman) Mitchell, gives us feelings of weight and substance not present in the works of Academicians who codified David's Roman style.

Delacroix and Turner, the latter in the Met's *Grand Canal, Venice*, introduce color, that element which was to play so great a part in the modern era.

Crot is particularly well represented as figure painter in the gravely lovely *Young Woman in Red Bodice Holding a Mandolin*, lent by Carl Weeks of Des Moines, and as landscapist in the Springfield (Mass.) Museum of Fine Arts' *View Near Naples*.

Through Whistler's nocturne, *Cremona Gardens* (from the Metropolitan), the exhibition moves towards Pissarro, Monet, Sisley, Cézanne, Van Gogh, Renoir and Gauguin—the Impressionists and those who, having learned the truth about light's colored rays, went on to use color as an artistic, rather than a naturalistic, element.

The catalogue points out the relation between Gauguin's broad use of colors and the use of color in our homes and other buildings today. "A yard of green is greener than an inch of green," he said. From the Phillips Gallery comes



COROT: *View Near Naples*. Springfield Museum of Fine Arts



HARTLEY: *Kinsman Falls*. Whitney

Sisley's *Snow at Louveciennes*, and the Edward G. Robinsons lent their beautiful Pissarro.

Manet and Daumier could not be represented and Seurat is also absent. From Scripps College's Young Collection comes a beautiful Mary Cassatt, *Bess with Dog*. Renoir is on hand twice: his *Arab Boy Ali* of 1878 was lent by Mr. and Mrs. Sidney Brody of Beverly Hills, and a late *Girl with Yellow Hair* was supplied by the Hatfield Gallery.

Toulouse-Lautrec's *Messaline*, lent by Mr. and Mrs. Earl Stendahl, shows this chronicler of Parisian night life at his best. And from Mr. and Mrs. Robert Gross and the Vincent Prices come two top-rank Modigliani portraits. The Stendahls also lent a really climactic Matisse, the large *In the Garden*, painted when the artist first began to absorb the forms of Negro sculpture.

Crossing the water we have Thomas

Eakins' *The Cello Player* from the Pennsylvania Academy; then to George Bellows' great *Cliff Dwellers* from Los Angeles County Museum, the Whitney's Hopper, Stuart Davis' brilliant *Report from Rockport*, lent by Mr. and Mrs. Milton Lowenthal of Craryville, N. Y., Marsden Hartley's *Kinsman Falls* from the Whitney, Max Weber's *Music* from the Brooklyn Museum, and a John Marin watercolor, *Deer Island, Maine*.

Orozco, Rivera and Tamayo, the last represented by his *Dog Howling* lent by Miss Evelyn Keyes, represent the Mexican renaissance.

The sculpture properly begins with Antoine Barye's *Eagle*, lent by Albert Stewart, and continues in a fairly straight line through Rodin's *Thinker*, Maillol's *Pomona* (from Frank Perls), Bourdelle's *Hercules the Archer* (the Met), and examples by Barlach, Lipchitz, Brancusi, Epstein, Moore, Lehm-

bruck, Milles, Mestrovic, Kolbe, Matisse, and Käthe Kollwitz on the European side of the Atlantic.

On this side of the ocean the sculpture begins with Augustus Saint-Gaudens' *Abraham Lincoln* from the Saint-Gaudens Memorial, Windsor, Vt., and is carried through examples by Paul Manship, William Zorach, Gaston Lachaise, Heinz Warneke, John B. Flannagan.

While in neither painting nor sculpture does the show come up to date by representing contemporary abstraction, non-objectivism or the currently popular linear sculpture, it does succeed in tracing the fluctuating course of modern art towards realism and away from it towards constructive, decorative and symbolic ideals. One hopes that the exhibition will be enjoyed and, beyond that, that it may clear up some of the misconceptions about the course of art in our time.

EAKINS: *Cello Player*. Penn. Academy



WEBER: *Music*. Brooklyn Museum

Hope Is the Thing with Teeth at Woodstock

By Belle Krasne

WOODSTOCK, N. Y.: Artists, museum executives, dealers, and representatives of leading art organizations from all over the country flocked to this well-known art colony on September 1 and 2 for what was probably the first planned conference of its kind—a meeting devoted to the mutual problems of "The Artist and the Museum." Sponsored jointly by the Woodstock Art Association and Artists' Equity Association, this Third Woodstock Art Conference was the upshot of an honest desire on the part of artists to see how, collectively, they could help museums do some of the things which they have been demanding as individuals or as small isolated groups.

In professional circles, delegates on both sides of the issue have tended to regard each other with mutual and natural suspicion, but during the two-day conclave distrust gave way to a hail-fellow-well-met spirit. Everyone seemed bent on finding out what was reasonable and what was not. Grievances and interests, which were succinctly outlined by Lloyd Goodrich of the Whitney Museum at the opening session (see page 5 for text of speech), were aired both in lively general meetings and in closed panel meetings. Some issues stirred up polite discussion. But the delegates were willing to forget their differences, and more than willing to applaud artist Philip Evergood's evangelical call for "a world where art is as common as bread to the people and where bread is as common to the artist as art."

Delegates to the pow-wow came from far and near and brought a full range of convictions. The museum people, perhaps, were a more representative group than the artists, many of whom were local. The former came from large and small museums, from some of our biggest champions of today's art (Andrew Ritchie, Rene d'Harnoncourt, and Dorothy Miller of the Modern; Goodrich and Hermon More of the Whitney; Daniel Defenbacher of Minneapolis' Walker Art Center), and from some of our greatest repositories of yesterday's art (Francis Henry Taylor and Harry Wehle of the Metropolitan; Katherine Kuh of the Chicago Art Institute).

Woodstock's own artist-participants included Sidney Laufman, chairman of the Conference, and Edward Millman, co-chairman; Yasuo Kuniyoshi, Equity's president; Arnold Blanch, Fletcher Martin, and Anton Refregier. Spokesmen for advanced abstractionists were sculptor David Smith and non-participating attender Ad Reinhardt. Other abstractionist delegates included Mary Callery, John von Wicht, Hans Moller, and George L. K. Morris.

Dealers present were Harold Milch, Antoinette Kraushaar, and the Downtown Gallery's Edith Halpert. Special delegates included Hudson D. Walker, executive director of Equity; Thomas C. Parker, director of the American Federation of Arts; and collectors Milton Lowenthal and Roy Neuberger.

Following the opening general session, three panels met *in camera* to discuss specific topics and formulate

recommendations which were later brought before the Conference. Panel I, co-chaired by David Smith and Goodrich, took up the problem of exhibitions and juries. Panel II, co-chaired by George L. K. Morris and Charles Val Clear of the Florida Gulf Coast Art Center, discussed "Artists' Participation in Museum Activities." Panel III, headed by artist Ralph Wickiser and Bartlett H. Hayes, Jr., of the Addison Gallery, went into the question of "Education and Community Relations."

Resolutions, as Rene d'Harnoncourt observed at the final session, look good on paper. Delegates to the Conference, however, want—and will get—more than paper-promises. During the winter, their recommendations will be reviewed by joint committees comprising members of the American Association of Museums, the Association of Art Museum Directors, Artists' Equity, and probably the American Federation of Arts and the College Art Association. These committees will whip the conference recom-



EQUITY'S HUDSON WALKER (LEFT) AND YASUO KUNIYOSHI (RIGHT)

chances of getting work accepted. They recommended improvement of the jury system, and suggested paying jurors (this question to be studied by a joint committee of artists and museum officials). The question of prizes vs. purchases stirred up a long, unresolved debate and was finally referred to a subcommittee to be chosen by Equity and the American Association of Museums.

Panel II's recommendations gave the Conference some of its biggest bones of contention, one of them being the proposition that museums set apart for the purchase of contemporary American art the largest possible percentage of their unrestricted purchase funds and that, in each case, the percentage be publicly announced. Registering a vote against the big-freeze clause of the proposal, Daniel Defenbacher cited his own experience with trustees who, after voting to spend \$5,000 a year on contemporary purchases, were enveigled, by him, into tripling the amount.

Another Panel II resolution which spiced up the proceedings stated that museums should not exclude artists from participating nor members of the public from attending shows where the exclusion was on the basis of race, color or creed. The panel also proposed that artists, elected by other artists, be connected with museums in an advisory capacity; that all museums have funds for buying contemporary art, and that those funds be spent within a reasonable

[Continued on page 25]

THE METROPOLITAN'S FRANCIS H. TAYLOR



THE WHITNEY'S LLOYD GOODRICH

mendations into shape for presentation to the various organizations at their spring meetings. Further, as d'Harnoncourt noted, most panel members belong to behind-the-Conference organizations, and though they attended in unofficial capacities, by reporting back as individuals they can be instrumental in giving teeth to the Conference's ambitious proposals.

Some of the Conference's most constructive resolutions came out of Panel I. Intent on giving the artist the widest possible opportunities to exhibit, members of this panel voted for the greatest variety possible in types of exhibition as well as in methods of selection (all-jury, all-invitation, or half-and-half). They also endorsed large, comprehensive non-jury shows. They recommended that museums supplement regular annuals and biennials with regional shows and shows devoted to the work of younger and little-known artists; that where an exhibition consists partly of invited works, partly of juried works, museums make public all the pertinent facts so that competing artists will be better able to weigh their





GIUSEPPE SANTOMASO: *Little Glass Shop*



FILIPPO DE PISIS: *The Little Artificer*

Italian Painters Find Gold in Bricks

WHILE U.S. private industry has dropped many of its art projects, a self-made Italian industrialist seems intent upon becoming a 20th-century Medici. Giuseppe Verzocchi, Italian fire-brick manufacturer, commissioned 70 artists to "celebrate the virtue of work" and "to include at least one brick" with his trademark "V & D."

And why did Signor Verzocchi turn to art? His remark to Aline Loucheim of the *New York Times* was: "In Italian, the word *mattone* means both brick and fool. Perhaps that is the answer."

By selecting such a broad subject as "work," Signor Verzocchi virtually gave *carte blanche* to his compatriots who did not have to look far for their themes in that narrow and close-knit peninsula. Nor was their style cramped by the request that one brick be included in each painting, for with the exception of Campigli's *Architrave* which shows a man building a house for his family,

the others limited themselves to the minimum of one brick.

Tribute was paid to rice weavers by Saetti, diggers by Pirandello, art students by Galletti, fishermen by Cassanari, farm laborers by Guttuso, and many other facets of life by other painters.

Not stopping there, Signor Verzocchi has privately published these paintings in an ambitious and handsome volume with color plates entitled, *Il Lavoro* wherein the artists' painted statements are amplified by written statements of their ideas, printed in four languages.

The group, now shown in Venice, is scheduled for exhibition at London's Tate Gallery. Next year Signor Verzocchi plans to continue the commissions and to include sculpture—all to the tune of one million dollars. Eventually, these paintings will hang on the walls of factory recreation rooms, thus returning to those who inspired the theme.

Art and the Catholic Church

EVER since some forward-looking pastors commissioned artists of the caliber of Matisse, Léger, Lurçat and Rouault to execute works of art for Roman Catholic churches, there have been high hopes for a real renaissance of enlightened Church patronage of art. Such Holy Year art events as the current Vatican City exhibition of 1,000 examples of contemporary religious art from 22 nations, have manifested high official Church interest in art.

The hopes were spurred by the 1947 encyclical by Pope Pius XII (recently quoted in the *New York Times*) which stated: "It is absolutely necessary to give free rein to modern art if it serves with due reverence, and due honor, sacred buildings and sacred rites."

Which kinds of modern art thus serve, and which kinds do not, were recently indicated in a speech made by His Holiness to 200 delegates to the First International Congress of Catholic Artists. According to the *Times*, the Pope "severely condemned all immoral and existentialist art and the theory of 'art for art's sake.' . . . He implicitly con-

demned all surrealist and abstract art whose meaning is not perceived immediately by normal persons. He said that to fulfill its function of bringing man nearer to man and God, art must 'have expressive value, lacking which it ceases to be true art.'

Meanwhile, back home, the increasingly vocal Catholic Artists Guild of New York announces that it will conduct a lecture program at Xavier College Auditorium for Catholic pastors and laymen who have the responsibility of choosing church art. The purpose of the program, according to the Guild, is "to provide some background, equivalent to basic military training, in painting and sculpture ranging from modern and extreme modern through to conservative. . . . It is hoped thus to help rid the churches of the mawkishly sentimental statuary verging on the pagan and to aid in its replacement with modern works of artistic purity." Speakers will include sculptor Pietro Montana, abstractionists Will Barnet and Amadee Ozenfant and sometime surrealist Salvador Dali.

De Chirico's "Anti-Biennale"

De Chirico's answer to Venice's international show of modern art, the Biennale, is an exhibition in Venice—largely cold-shouldered by critics—of 79 paintings by himself and a small group of De Chirico's devotees.

As a trail-blazer in artistic expression De Chirico has had some success, notably in the surrealism he foreshadowed early in the century. As a one-man campaigner to stage a renaissance in painting, De Chirico would like to see "this horrible bestiality called modern art give up its soul to the devil"; but he himself seems to have given up his soul to a watered-down neo-classicism. Unlike other neo-classic art, however, his allegorical paintings give little importance to plasticity and his surfaces teem with the dazzle of raw highlights and wriggling paint strokes. His compatriots have not taken kindly to this type of renaissance and it is no wonder when their museums and churches offer the real product.

International Institute Visitors

While U.S. recipients of Fulbright scholarships travel to foreign lands for study, 20 artists from 13 countries arrived here September 15 to participate in the 1950 International Arts Program sponsored by the Institute of International Education and the Rockefeller Foundation. The candidates were nominated by the Ministers of Education and Cultural Attachés in foreign countries, and committees in the U. S. composed of authorities in each of the fields represented, made the final selection.

Painters and sculptors, architects, dancers, writers, conductors and composers of music, playwrights and scenic designers make up this group who will see America at work in the arts. Painters include: Theo Bitter of the Netherlands, Patrick Heron of the United Kingdom, and the sculptors are Robert Adams of the United Kingdom, Fernando Gavarrete of Nicaragua and Krishnaji Kulkarni of India.

ROBERT ADAMS: *Figure*. Adams is an Institute of Int'l. Education grantee



The Art Digest

Van Meegeren—Final Chapter

IT WAS a spectator rather than an item up for sale which provided the principal excitement in Amsterdam early this month when the property of the late Hans van Meegeren, arch-faker of Vermeers and able painter in his own right, was auctioned off.

Providing a remarkable display of pot-calling-kettle-black, painter C. J. Snoeijerbosch, according to a Reuters dispatch, stopped the sale by declaring that two of forger Van Meegeren's paintings were not Van Meegerens at all, but Snoeijerbosches. One was withheld, the other sold.

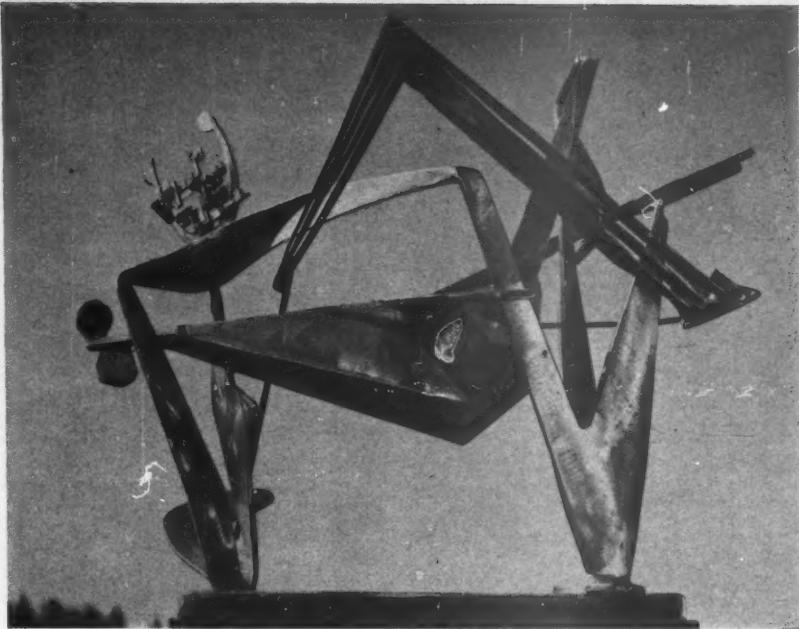
During a career studded with enough irony to provide a good Thomas Hardy plot, Van Meegeren netted nearly \$3,000,000 for his forgeries in the 17th century manner—many of them beauties which took in more than a few experts. When the truth came out, villain Van Meegeren became a hero to many by virtue of the fact that Hermann Goering was a principal victim. Convicted for his misdeeds, he died in 1947 before serving his time in prison.

At the auction, furniture and art objects brought standard auction prices.

"Real" Van Meegeren paintings—work signed with his own name—brought an average of \$200 each. The celebrated Vermeerish *Jesus in the Temple*, painted by order of Dutch authorities in 1945 to prove Van Meegeren's mastership of falsification, brought nearly \$800.

It can be assumed that Van Meegeren, to help him in his work, did own some genuine 17th-century pictures. A well-pedigreed *Singing Lesson* attributed to Gerard Terborch brought about \$1,700. This, despite the *caveat emptor* condition of sale appearing in the two-language catalogue: "The description in the catalogue, or given by writing or verbal, have been explained in the best possible manner and can never be a reason of redress against the auctioneer, or a cause to refuse the goods or payment, because the buyer has had the opportunity to convince himself about the condition of the goods." (Sic.)

LIPCHITZ: *Benediction* Bronze. Antwerp



DAVID SMITH: *Cellist*. Antwerp Outdoor International

Concerning Sculpture—Antwerp International

By C. Ludwig Brummé

ANTWERP, BELGIUM: The hue and cry about the high costs of staging large sculpture exhibitions have fallen on deaf ears in the impeccable Flemish city of Antwerp. Here a committee, headed by a culture-loving burgomaster, has installed an exhibition of 167 sculptures in the lush lowland setting of Antwerp's Middleheim Park.

The principal merit of this exhibition is the way in which it shows the evolution of sculpture in our own century—from Rodin, Bourdelle, Georg Minne, Meunier, Maillol, and Lehmbruck through to such moderns as Gargallo, Lipchitz, Moore, David Smith, Roszak, Beothy and others.

Classical and neoclassical ideas, as their many embodiments here show, have deteriorated into sloppy, stylistically inferior formulas for presenting old clichés and attitudes. This is the show's general tenor. Only such artists as Zorach, De Creeft, Marcks, Grandmoulin, Miles, and the young Joris Minne (no relation to the famous Georg Minne) feel the classical tendency with sufficient fervor to breathe life into their work. Others, with their repetitious themes of nude, lying nude, seated nude, standing nude, nude, nude, and nude, appear to lack the necessary conviction, the emotive and technical development.

The best qualities of this century's classical masters do not, however, remain unchallenged. In the classical and neoclassical styles, *Concentration Camp* by the Dutch sculptor Mari Andriessen, *Torso* by the young Belgian sculptor Joris Minne, and *Femme Accroupie* by another Belgian, Léandre Grandmoulin, achieve excellent moods and high formal standards.

The dignity and emotive power of communication of Rodin's *Burghers of Calais* and *Balzac*, George Minne's small fountain, Meunier's magnificent studies of workers (executed long before so-

cially conscious art became the fashion) are complemented with greatest success, however, by more modern sculptures such as *Benediction* by Lipchitz, *Cellist* by David Smith, *The Prophet* by the late Pablo Gargallo, as well as by the work of Beothy, Roszak, Moore, Butler, Arp, and Laurens.

Unfortunately, because of Italian government red tape, the work of Italy's sculptors is not here at this writing.

Although this exhibition was planned to appeal to an international public, selectively it reflects too much of an official attitude to please its Flemish public. The desire to give it a broad geographical scope resulted in a considerable compromise of artistic standards. Too many inclusions lacked any other reason for being given such a prominent airing, whereas the omissions run the gamut of Who's Who.

In this respect, it is increasingly clear that many so-called cultural attachés of various governments (as well as other official personnel such as conservative sculptors in high academic positions) who were consulted regarding the exhibition are either insufficiently informed or incapable of making objective critical judgments of sculpture irrespective of style or creative tendency.

In view of the limitations of its counsellors, in view of the fact that many governments lack the desire to participate in matters of cultural exchange, the City of Antwerp has done nobly—at considerable expense.

Perhaps, if governments agree to participate on a basis of cultural exchange and financial participation, the Outdoor International Sculpture Exhibition of Antwerp may be developed into a regular International Sculpture Festival. Such an undertaking, like various existing music and dance festivals, would be a considerable contribution toward international understanding and good will. *Allons, Anvers!*





G. VAN DER SLUES: *Abandoned Mill*
N. Y. State Fair

Art at the Fair

SUMMER ART shows seen by art lovers at art colonies are one thing; art sections at state and county fairs, visited by thousands who would not otherwise enter an art gallery, are another matter—a healthy and happily expanding American custom. Los Angeles' big one is reported on pg. 7. Here are two more:

New York State Fair, Syracuse: For the first time, the 1950 State Fair included a state-wide juried art exhibition with 311 items picked from 1,100 entries. The \$2,000 prize money was distributed between 27 winners, with top honors going to an oil by Gordon Steele of Syracuse, a watercolor by Norman Daly of Ithaca, and a print by Milton Goldstein of Bayside, L. I. Observed Professor Kenneth Washburn of Cornell's Fine Arts Department: "The show has many beautiful and vigorous examples of the conservative and the advanced, of the sophisticated and the naïve, of professional and amateur."

Minnesota State Fair, St. Paul: A record-breaking million people attended this annual event whose art section was under the direction of sculptor Foster

[Continued on page 27]

DOROTHY ANDREWS: *Market Scales*
\$50 Winner at Silvermine Guild



The Silvermine Locals Go Regional

A NEW REGIONAL (New England) annual is growing where locals used to bloom—at the Silvermine Guild in Norwalk, Conn. It couldn't have been planted in a more auspicious area. The expanding, 38-year-old Guild (it will open a new \$50,000 wing in November) is in every way Fairfield County's art center, for its literary and musical non-artist members are active, art-minded, plentiful—and prosperous. In addition, it is the only major straw-hat art headquarters within an hour's drive of New York City.

For all of these reasons, the current initial juried all-New England show is the first of what should be an increasingly important series. But the promising sprout isn't yet a tree. Much better than the average art-and-greenery proposition, it contains few duds—but few stars. Most important, it isn't yet really an all-New England affair. Few of the celebrated artists who work along the Maine and Massachusetts coasts are here—a pity which works two ways.

Spirited, professional and mostly middle-of-the-road, the 82 paintings and sculptures in this show were culled from 300 entries from five states (New Hampshire abstained) by critic Emily Genauer, painter Alexander Brook and dealer Joseph Luyber.

The prizewinners, picked by the jury of selection, are a fair index of the show's character. Top award (\$200) went to Hendrik Mayer of Hartford for a nostalgic but assertive impression of sea gulls, shipwreck and sand, evoked by the palest of warm and cool grays, greens and golds. A farmhouse fronted by trees—all golden facets, like a Cézanne dipped in a chemical bath—won \$100 for Silvermine's Sperry Andrews. Another Silverminer, Matthew Wysocki, was awarded a like sum for a low-keyed *Marine Still-Life*.

A \$50 painting prize went to Maine's Dorothy Andrews who exhibits the kind of able semi-abstraction which is winning attention for her. Prizes of \$25 each were won by Connecticut residents Alfons Bach, Eberhard von Jarochowski and Ormond McMullen, and by Vernon Smith of Massachusetts.

If there are no good non-figurative

paintings, and few otherwise controversial ones, at least the jurors have spared us the usual peppering of indifferent shockers. The stylistic range extends from a meticulously realistic landscape by John Wheat to Herbert Gute's empathetic *Night Traffic*—a mad ballet of converging headlights which appears to be seen through an I. Rice Pereira construction. This reviewer's pets were Cobelle's light-as-air suggestion of trees; a watercolor by Herb Olsen which turned a basement laundry into a poem; and Harold Nicholson's *Antiqued Still-Life* which combines a fine flair for fancy with an excellent control of mixed mediums.

The Guild's own members took their chances with the jury along with everyone else, and of 47 who submitted work, 25 are in the exhibition. Such Silvermine regulars as Revington Arthur, John Vassos, Guild President Gail Symon and Exhibition Chairman Miriam Broudy are present and well accounted for.

The sculpture does not measure up to the painting, and the prevalence of monastic subject matter is nothing short of remarkable. Top prize (\$50) was won by Henry Rox of Massachusetts for a terracotta *Young Monk* whose dreamy youth is more convincing than his monkishness, while a tortured terracotta *Martha Graham* earned a \$25 award for Silvermine ceramicist Albert Jacobson.

Florence Shick Gifford, who gave the Guild its new wing, won an Award of Merit. (To Sept. 17.)—DORIS BRIAN.

Marin Portfolio

A portfolio by Twin Editions, reproducing 30 drawings and 8 water colors by John Marin, is currently viewed at an exhibition of the originals at the Downtown Galleries.

The portfolio is unusual for several reasons: it is the first of its kind devoted to a living American artist; it is designed by Marin himself with the drawings printed in France and the watercolors by the famous Jaffe engravers of New York, it is the first comprehensive group of Marin drawings offered for sale in reproduction.

HENDRIK MAYER: *Sentinels*
\$200 Winner at Silvermine Guild



WINSLOW HOMER: *The Butterfly Girl*



ABBOTT THAYER: *Girl in Fur Coat*



ROBERT HENRI: *Spanish Girl*

How New Britain Built a Collection and Housed It

By Doris Brian

THIS is the story of half a century in the art life of New Britain, Conn., a Yankee manufacturing town (pop. approximately 70,000) whose museum of art has made major-league art news with a brand-new wing and a high score of 37 American acquisitions since the first of the year.

Like many another small museum, it began modestly and took its time. Unlike the majority, it specialized. It concentrated on paintings, now owns some 350—100 per cent American and gratifyingly high in quality. They are also nearly 99 44/100 per cent conservative, despite the fact that a few newish trends have been encouraged recently.

New Britain's art collection started in 1902 with a clean slate and the \$875 annual income from a \$25,000 bequest earmarked by benefactor John B. Talcott for the purchase of "modern" paintings. Hung at first in the New Britain Institute's library, purchases were entrusted to the Library Committee which chose the late William Macbeth to serve as their mentor.

Starting with an Inness and a Bunce, the committee decided to buy American and to interpret the word "modern" liberally enough to include our early art. Since funds were limited, local art was stressed, probable public preferences were considered, and acquisition suggestions by well-connected citizens often were turned down.

By 1934 New Britain's collection, with only one picture to show for each of its 22 years, reached its majority, became a museum when the bequest of Grace Judd Landers provided sizeable stringless funds and permanent quarters in the form of the Landers family home- stead. By 1941 the collection included about 100 items; since then its size has more than tripled.

Physically, Director Sanford Low and his committee have made the most of

a good bargain. In the home-sized rooms of the Landers house you can sit down in comfortable chairs and live with the Smibert, the Stuart, the Trumbull, the Innesses, the Doughty, the Eakins, the Cole and the Homers. You can enjoy excellent portraits by Allston, Cassatt, LaFarge and Brandegee at your leisure. American Impressionists are well accounted for as is the work of The Eight.

Among our contemporaries, favorite "advanced" painter is Heliker; more characteristic New Britain choices are the four Andrew Wyeths, the six Pleissners, a shimmering Koch and a Carnegie-prizewinning Gleitsmann.

The 1950 acquisitions include work by Henri, Eakins, Sloan, Homer, Luks, Marin and Prendergast who were present here before, and John Carroll, Flannery, Penney, Tucker, Brein, Fredenthal, Karfiol, Kingman, Zerbe and Peirce who were not.

The new wing (60' by 32') presented by Mr. Alex Stanley in memory of his wife, Harriett Russell Stanley, is as modern architecturally as the rest of the Landers house is Edwardian. Well planned, well lit and air-conditioned, it is equipped with movable screens which invite temporary shows and a frequent change of scene.

The most interesting chapter of the New Britain story is possibly yet to be written. From the beginnings, those in charge here have wanted their museum to serve the New Britain community as a whole. Instead, it has attracted the art-interested from all parts of the state, but has not attracted the man on New Britain's street.

As the architect, William F. Brooks, veteran member of the purchase committee once put it, although the museum was "all dressed up, too few called." The inviting setting, the excellent collection, the temporary shows—all admission free—have not been enough. Will the new wing and the new acces-

sions stimulate local pride, bring New Britain's machineworkers into the galleries? If not, what will? If New Britain finds the formula, other small museums will be eager to learn it.

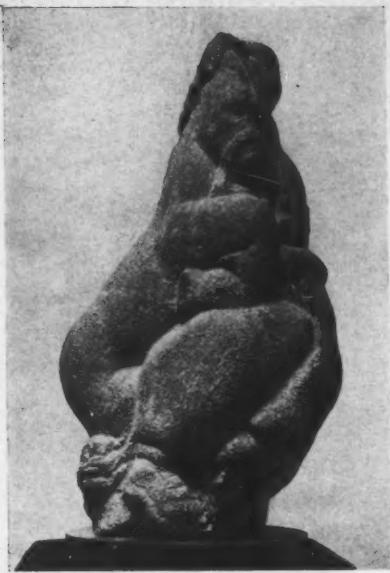
Carnegie Selects Award Jury

Two European and two American painters will comprise the prize jury for the 1950 Carnegie Institute International, which, interrupted by World War II, now resumes its role as a major annual exhibition.

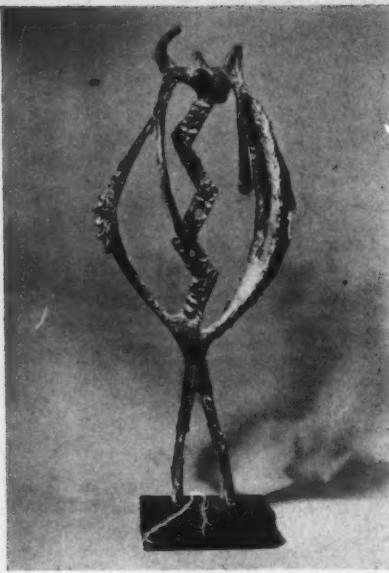
Marcel Gromaire of Paris, Sir Gerald Kelly of London, Charles Burchfield and Franklin C. Watkins of the U. S. will meet at the Institute on September 21 and 22 to award substantial prizes: \$2,000 top honors; \$1,000 for second place; \$800 for third. First to fourth honorable mentions take \$400, \$300, \$200, and \$100, respectively.

JOHN HELIKER: *Immersion*





CHARLES SALERNO: *Horse and Clown*



DAVID HARE: *Rooster*

Little Sculpture to Go a Long Way

"CARVERS, MODELERS, WELDERS," a small package containing 15 pieces of recent American sculpture by 11 artists, is one of the newest of the Museum of Modern Art's circulating shows. Much less than a definitive statement, it should nevertheless prove to those who view it en route that if today's sculpture isn't always vital, at least it is varied.

Lilliputian in size, this show is astonishing in scope. It encompasses all sorts of materials and techniques, modern experiments as well as work in traditional modes and materials—carved stone and wood, cast bronze and plaster. It embraces styles reaching from the respectable realism of Milton Heald, Walter Mider, and Charles Salerno, to the current abstract vogues set by Mary Callery, Leo Amino, the Davids Hare, and Smith, and Theodore Roszak. The work of new talents is also included: bland but unsettling sculptures by Marian Moore; a whimsical, Nadelman-influenced *Bather* carved by William King; and a naturalistic stone fledgling by 24-year-old Charles Stevens.

Sculpture, like everything under the sun today, has been affected by science. Twentieth-century laboratories have given the artist new products to spur his imagination and suggest new forms. Industry has given him new techniques. As a result, a whole new sculptural vocabulary has developed. Space is now contained more often than it is displaced. For built-up forms, solids, surface, volume, and weight, this show often substitutes such terms as linear, weightless, and penetrable.

To suggest what the artist can do with new materials, the Modern provides work by Leo Amino. Amino experiments with copper mesh and wood trapped in transparent or translucent plastic. He treats light as a material; makes surface and outline less important than interior forms.

Smith, Hare and Roszak, on the other hand, make much of their methods. They have adapted a modern industrial technique—metal welding—to artistic

ends. Of the three, Roszak works most elaborately, brazing steel with copper and bronze nodules, letting his excited surfaces and forms excite, ending up with an almost painterly effect.

Hare, too, works surfaces as much as forms. The burnished, lumpy bronze of his *Elephant* glistens like molten metal. His green-patinated *Rooster* erupts into bristling bronze cockscombs.

Smith, however, likes to leave his surfaces crisp and clean. He understates and simplifies, and in the last analysis lets the relationship of shape to shape (as in *Billiard Player*) or of solid to void (as in *Clostral Landscape*) carry his work.

The need for a circuit show of this sort can be gauged by recent reports on regional shows. Little enough sculpture is submitted to these; less is accepted. Prizes for sculpture are often withheld. Authorities frankly admit that exhibits just aren't up to prize-snuff. And often, when awards are given, they go to kings among beggars.

This 15-piece display can't very well fill the existing breach. Those who can see sculpture in New York galleries may find it tantamount to five o'clock pâté after a heavy and late midday meal. Those who have seen little good sculpture may feel that it's a dish of hors d'oeuvres on an empty stomach.

But if the effort is less than sensational, there are reasons. Sculpture is bulky, difficult to pack, costly to ship. Neither dealers nor sculptors these days are eager to let work go out for a year or two, this despite the fact that prices are printed plainly on the labels of available items.

Perhaps this explains the unfortunate inclusion of two pieces each to represent Marian Moore, Smith, Hare, and Amino, while other good artists—Gitou Knoop, Seymour Lipton, Herbert Ferber, and Richard Lippold—were bypassed completely. And perhaps, after all, plenty of people, though hungry for a full meal, can still get a lot of satisfaction from a bite of pâté.

—BELLE KRASNE.

Tweed Collection to Minnesota

The University of Minnesota, like many another Middlewestern institution of learning, is now owner of an art collection. As a memorial to her husband, the late industrialist George P. Tweed, Mrs. Tweed has presented to the U. of M. his extensive collection of paintings—strong in Barbizon works but including Americans Inness, Homer, Twachtman and Hassam.

Housed now in the Tweed Duluth residence which goes along to the University as an endowment for the memorial, the collection will eventually hang in an especially built gallery or in a new building on the University's Duluth campus.

The unusually wise provisions of the Tweed gift make it possible for the University authorities to replace certain pictures with others as conditions warrant and to circulate the paintings.

Modern Italians in Boston

As a source of artistic pleasure, Italy has always found herself in the spotlight—and since the war it has once again drawn an international audience. Thus the enthusiasm for contemporary Italian paintings drew the Robert T. Marksons of Boston to Italy to assemble a unique collection, currently shown at the Institute of Contemporary Art.

This collection which includes the celebrated painters, Modigliani and De Chirico has the further merit of introducing such Italian artists of considerable stature as Campigli, Carrà, and Morandi who have long been established abroad, plus a post-war generation who are asserting themselves forcefully.

Morandi occupies a special place in the hearts of his countrymen. A quiet, reserved man, he has searched for the subtlest poetry in his paintings of still-life. From a simple assortment of bottles, he evokes a pure lyricism.

Quite in contrast is the painter Carrà whose plasticity is based on large, more massive and bold forms. The paintings of Campigli are popularly described as being akin to Pompeian wall paintings both in color and figure style.

Italy's post-war generation of younger men are a vigorous, hard-hitting group intent upon contributing to the resurgence of artistic activity. Represented in this exhibition are Birolli, Brindisi, Guttuso, Migneco, Omiccioli, Saetti, Sassi and Tomea.

Architecture's Sisters: A Forum

Under the over-all title "Forum for Modern Living", some 60 architects, artists, critics and designers will discuss the relationship between architecture and the other arts in a series of ten Wednesday evening panels conducted by the Architectural League of New York. Among the participants will be architects Joseph Hudnut, Henry-Russell Hitchcock, Philip Johnson, Wallace Harrison; sculptors David Hare, William Zorach, Isamu Noguchi, Herbert Ferber, David Smith; painters Amadée Ozenfant, Saul Steinberg, Jackson Pollock, Robert Motherwell, Louis Bouché, John Sloan; critics James Johnson Sweeney, James T. Soby as well as a distinguished group of furniture and fabric designers. The first session is Oct. 11, the last December 13; the price \$15.

The Art Digest

Harkness Paintings to the Met.

PRIVATE COLLECTIONS presented to the Metropolitan Museum have always formed an important part of its treasures. Added to the roster of distinguished bequests, is that of the late Mr. and Mrs. Edward S. Harkness. Mr. Harkness' will, probated in 1940, gave five major paintings to the museum, the gift to be effective upon the death of his wife. Mrs. Harkness died on June 6 of this year, and under the terms of her will, the museum will soon receive the balance of the Harkness collection of paintings and art objects.

The five paintings, for the most part unknown to gallery visitors, are masterpieces of portraiture whose dates range from the 15th to the late 19th century. One of the most striking, a portrait of *A Member of the Wedigh Family* by Hans Holbein the Younger (see cover), was painted at the beginning of his second stay in England. This great portrait and one in the Kaiser Friedrich Museum in Berlin were long known as Holbeins, but not until the late years of the last century were its subjects identified as members of the Wedigh family of Cologne who probably belonged, as did other Holbein sitters, to a London society of wealthy German merchants.

The Italian Renaissance is represented by a profile portrait attributed to Antonio Pollaiuolo and a self-portrait by Cosimo Rosselli. The style of the Pollaiuolo *Portrait of a Woman* is one that had become paramount in Florence in the second half of the 15th century. A style of jewel-like preciousness dominates the line, defining the contour and subtle modeling of form and the exquisiteness of jewelry, coiffure and costume. Such portraits are a rarity in the United States, and this one has all the refinement and beauty of those in London, Milan and other European museums.

In addition to its powerful modeling and directness of technique, the Rosselli portrait in three-quarter view, painted in 1486, has another distinction: it is reputed by scholars to be the only unquestionable portrait by Rosselli in existence. Authenticity was established by comparison to the self-portraits in Rosselli's frescoes in the Sistine Chapel and in the Church of Sant' Ambrogio in Florence. It is one of four portraits attributed to this master who worked with Botticelli, Ghirlandaio and Perugino on the Sistine Chapel. The others are in the Louvre, and in London and New York.

Sir Thomas Lawrence's portrait of the celebrated English actress, Elizabeth Farren, is one that launched the 21-year-old painter on his career as portrait painter when it was first exhibited at the Royal Academy in 1790. The virtuosity of French *dixhuitième* portraiture is well represented by Mme. Vigée LeBrun's tondo portrait of Madame Grant, later famous as the Princess de Talleyrand.

All the Harkness gifts will go on public view at a special exhibition later in the season.

Philadelphia Inherits Elkins Art

PHILADELPHIA's many relatively small and exceptionally fine collections of the Impressionists-and-after are no news to the art world. One of the best, which was formed by the late Mr. and Mrs. William N. Elkins, has been willed to the Philadelphia Museum of Art by Mrs. Elkins, a member of the institution's board of governors who died last month as a result of injuries received in an automobile accident.

Several clauses of the Elkins will enrich the museum. First, for the "care and development" of the collection, the museum will receive proceeds from the sale of the Elkins home on Rittenhouse Square and other property. Second, in addition to the works of art specifically bequeathed to it, the institution's officials will have their pick of any additional paintings, sculpture, furniture or art objects in the Elkins private collection.

Frequent loans have already made much of the Elkins art familiar to Philadelphians—and to DIGEST readers (one of the bequests, the Edward Hicks *Noah's Ark* appeared on the cover of our June 1 issue).

When the transference of this collection has been effected, visitors will find the Philadelphia Museum enriched by such paintings as Rouault's *The Clown*, Pissarro's *The Fair at Dieppe*, a Van Gogh portrait, a Renoir *Girl with a Dog*, a Matisse, a Boudin, several Lautrecs and a rose-period Picasso portrait.

Sculpture-conscious like many Philadelphians, the Elkinses also owned excellent bronzes by Picasso, Renoir and Degas as well as sculpture by Maillol, Epstein, Henry Moore and Jacques Lipchitz.



ATTRIBUTED TO POLLAIUOLO: *Portrait of a Woman*
Harkness Collection, Metropolitan Museum

TOULOUSE-LAUTREC: *La Goulue*
Elkins Collection, Philadelphia Museum of Art





HELEN KING KENDALL MEMORIAL ART GALLERY, SAN ANGELO, TEXAS

Texas Women Show How to Build a Museum

ITEM: Sale of coat hangers—\$2. Item: Admission to game parties—\$433. Item: Proceeds from Christmas Auction—\$400. Dollar by dollar, the funds which made possible the new-as-tomorrow Helen King Kendall Memorial Art Gallery in the young (50-year) West Texas wool center of San Angelo (pop. 51,873) were raised by distaff members of the town's Art Club.

Museums grow in two ways. New Britain (page 13) started with a collection, then housed it. San Angelo started first on its house. The fact that this gallery's well-designed, good-to-look-at, furbelowless first wing (28' by 58') was built at a cost of only \$10,325 (or less than the price of a modest new dwelling) should give ideas to museum-less towns twice its size.

When a wealthy philanthropist endows a municipal art gallery, he makes art news. When a small group of art-minded housewives talk several hundred of their fellow citizens into doing the same thing, they deserve a spot in art history. And San Angelo's women have not stopped there—they want their museum badly enough to serve as its janitors, gardeners and picture craters as well as its custodians and fund raisers.

Here is how it happened: When Art Club leader Helen King Kendall died in 1946, fellow club member Tincie Hughs Heddins conceived the new gallery as a Kendall memorial, a permanent clubhouse and headquarters for temporary exhibitions and for the permanent collection which San Angelo hopes to acquire.

Mrs. Kendall's husband donated a downtown site, \$500 in cash and the fee of San Angelo architect Don Goss. During the next three years, contributions (none exceeded \$1,000) from clubs and individuals brought the building fund up to \$6,306. That's where the Art Club's rummage sales, auctions, game parties and benefit teas came in. These, plus a small bank loan, netted enough to break ground for the build-

ing in March of 1949. Maintenance is provided strictly by the Club members' muscle power.

Architect Goss's plan calls for a flat-roofed brick quadrangle enclosing an open patio for outdoor shows and lectures. The first wing—a gallery, small memorial room hung with Mrs. Kendall's paintings, and a kitchen—made a good start. The second, now being built with \$6,000 contributed by 112 San Angeloans, will house the originals of Guy M. Rowe's *In Our Image* portraits, the gift of San Angelo newspaper publisher Houston Harte who edited the popular volume of Rowe reproductions. By 1952, the gallery's administrators hope to pay off the debt and to start building the studio and workshops which will complete the plan.

But a set-up such as the one provided by San Angelo's initial wing is all that any small-city museum really needs to go into business. With inviting art headquarters, any town can show a full roster of traveling exhibitions of contemporary art from all parts of the country, conduct art appreciation classes for its school children, schedule art lectures for its adults and, in general, develop an active art life for its community. It can also start to build a collection of art.

It is a safe bet that no museum ever had a more active group of founders than the Kendall Gallery's 63 charter members. But despite the fact that San Angelo's art-conscious women have turned the unique trick of presenting their city with a museum, they face the problem shared by many American museums—staffs—the problem of interesting the general public in art. In the '20s, when the San Angelo Art Club first held its infrequent salons on the mezzanine of a local hotel, cowboys, thinking that they were attending a church shindig, dropped in to gulp tea and run. Will they now come into the gallery to see the pictures? In Texas, as we all know, anything can happen.

Art in Chicago

By C. J. Bulliet

CHICAGO: The awe and majesty wherein doth sit the dread and fear of kings is torn ruthlessly aside at the Art Institute on a wall devoted to free translations, by advanced students in art history, of great friezes and individual pieces of sculpture of ancient Egypt, Assyria, Byzantium and China.

The translations, hung alongside photographic reproductions of the originals, suggest that some of the old nameless masters may once have had human impulses if not glints of humor, long since vanished like vapor in the adulation of solemn-minded antiquarians.

For instance, a procession in the style of a famous old Egyptian bas-relief depicts a dozen or so hungry students standing in line to be waited on at the Institute's cafeteria. Their stances and attitudes are realistic reproductions, ever so deftly satirized, of the flat-footed devotees of the Egyptian gods.

While most of the studies are ludicrous, and some far-fetched, there are a few that are quite serious and more or less successful—a sector of the Chicago lake front, for example, looks marvelously like a Sung landscape.

Something of the same sort of rendering of the curtains of tradition is noted in the Mandel department store galleries late summer "Exhibition of Ballet Art."

Fifty-eight artists of Chicago and suburbs are participating—ranging from the hopelessly amateurish to experts like Julia Thecla, Bernice Holmes, Mark Turbyfill, Martha Woollett, Lucretia Malcher and Vira Morova, all are at home in both their art studios and on the ballet stage. Julia Thecla, who has distinguished herself for both settings and costuming in professional ballet originating in Chicago, organized the show and invited the participating artists in association with Jennie Purvin.

While there are, of course, too many pictures in imitation of Degas, Toulouse-Lautrec, Marc Chagall and the American Kronberg, there are a surprising number, even from the brushes of the lesser artists, which catch the attitudes and the movements of some dancer the artist knows personally.

Mark Turbyfill's highly original *Pythagoras and Theano in the Ballet "Mathematical Recreations"* is the outstanding picture of the show.

Chemists who paint on Sundays and holidays are having their first annual show in connection with the National Chemical Exposition at the Coliseum. The show is international in scope, including painters working in England, France and South America, as well as in most of the American states.

Recognizing new trends in the show, the jury awarded first prize to Chemist Alfred M. Weisberg, Providence, R. I., for a canvas entitled *The Alchemist*, which makes use of original methods such as an alchemist of medieval times might have been proud to discover.

The chemists, for some reason known only to themselves, are not pre-occupied with the atom bomb, as lay painters often are of late, nor do they explore anatomical mysteries as physician-painters are apt to do.



EDMUND YAGHJIAN: *Attic Stairs*
Southern Vermont Art Center



JOHN KOCH: *Hanging Clothes*
Southern Vermont Art Center

Scalamandre Textile Panorama

A panoramic survey of textile designs used in interior decoration is the current attraction at the Scalamandre Museum of Textiles. Reviewing both woven and printed fabrics, the exhibition affirms the diverse sources and rich resources of contemporary American designers and weavers.

Among the 55-odd examples in this exhibition, there are a number of period fabrics which were inspired by the traditions of Europe. Other textiles here—for instance, modern abstract prints with intaglio-like textures—are out-and-out modern American inspirations which translate fine-arts developments for everyday use.

The Italian Renaissance, the French Bourbon period, the Golden Age of 18th-century England are some of yesterday's sources for today's textile designers. In Scalamandre's show, many of the translations of old into new take the form of luxurious damasks, brocatelles, lampases, and brocades, all woven entirely of silk.

The exhibition will continue through the month of October.

A Center for the Arts in Southern Vermont

FOR SIZE, sales and gate, Southern Vermont's annual exhibitions at Manchester have usually been summertime sensations. However, the big news about the Southern Vermont Artists' 21st August annual is not the fact that it contained a staggering 506 items by 286 artists, nor that it sold \$11,000 worth of art with more out on approval, nor even that it drew 8,000 visitors in 10 days.

The real news this year is the fact that the show inaugurated the group's new Art Center, a 22-room remodeled mansion on a 300-acre property complete with mountain scenery and a natural amphitheatre in which a series of concerts celebrated the event.

The Center, former home of the late Gertrude D. Webster, will be an art, music, dance and drama headquarters for the entire region, and will house the permanent collection which the artist members hope to assemble. Item one of the collection, on view for the opening, is Grant Wood's sleek *Sentimental Ballad*, a portrait of Hollywood actors who appeared in *The Long Voyage Home*.

Writes Southern Vermont's Richard M. Ketchum of the annual show which was hung by Exhibition Committee Chairman Dean Fausett:

"One painting which came as a surprise was *Cypress Rocks and Sea* by John Atherton, ex-realist who has turned to an entirely new mode of expression. Felicia Meyer painted a strangely beautiful and subtle view of Washington Square which hung beside the Atherton. Although the two pictures represent the opposite poles of artistic concept, their remarkable compatibility of color and tone lent an unusual interest to their placement. On the same wall were delightful expressions of Vermont in landscape, with Herbert Meyer's *Last Snow* predominating.

"In the Hopper-Burchfield tradition we found *Neglected Victorian* by Clay Bartlett and *Village in Snow* by Sanford Ross. Ilse Bischoff showed a deft and detailed *Picnic on the River*.

"John Koch was handsomely represented with *Hanging Clothes* and *Mending the Rug*, both painted in the rich color for which he is noted. Ogden Pleissner's *Paris in the Rain* has a wonderful quality of light and shadow.

"In keeping with the musical interests of the Art Center was Paul Sample's *Solo*—a portrait of a performing flutist. New in effect were Norman Rockwell's mural-like heroic head, *Chewey* and Bernadine Custer's near-abstraction in Christmas reds and greens. George Hughes' beach scene was handsomely placed among the deep-green landscapes by Nicholas Comito and Dean Fausett.

"Though the Vermont show was dominated by landscapes, one found delightfully livable groups of flower pieces and figure paintings such as those by Lucioni, Louise Ryals, Diana Heiskell."

Notable portraits were contributed by Lucioni, Lawrence McCoy, Marion Huse and Barbara Comfort. Other painters whose work was singled out included Reginald Marsh, Anne Meyer, James Ashley, Keith Shaw Williams, David Humphreys and Arthur K. D. Healey.

This year Vermont's largest sculpture section to date included work by Simon and Herta Moselsio, Bernice West, Mayo Momand, Gladys Skinner, Norman Boothby, Robert Kuhn and others.

As Maine Goes

Current at the Walker Memorial Museum at Bowdoin College, Brunswick, Me., is the Maine Water Color Society's initial summer exhibition, seen during August at Portland's Sweat Memorial Art Museum.

The new society, an outgrowth of the Portland Water Color Group, includes such nationally celebrated Maine residents and summer residents as William Kienbusch, Oliver Smith and William Zorach. Society officers who arranged the exhibition were Francis O. Libby, William J. Dow and the Sweat's Director Alexander Bower.

SOUTHERN VERNON ART CENTER, MANCHESTER, VT.



FIFTY-SEVENTH STREET IN REVIEW

Ruth Gikow

For the exhibition of their roster of "moderns," the Grand Central Galleries have acquired and fitted out an attractive, well-lighted headquarters at 130 East 56th St. In its decidedly *intime* atmosphere, the first solo showing is of paintings by Ruth Gikow. They all indicate that this artist is departing from her highly successful mural concepts. The new works have the character of easel painting. Not only are the canvases smaller, with design elements on a scale appropriate to this diminution in size, but the insistence of statement on which a mural depends for its "carrying" power gives place in these paintings to a concentration of carefully related detail.

Miss Gikow's palette is mainly restricted to reds and greens, yet the gamut of tonal modulations which these hues possess effect a striking variety of effects. She paints fluently, but with nice decisiveness of contours. To escape realism, probably, she frequently exaggerates the size of heads in relation to their figures. However, in many of the single figure pieces she reveals her ability to model heads sculpturally with structural veracity.

The entire exhibition displays imagination and a personal idiom of artistic language to convey it convincingly. (Grand Central Moderns, Sept. 20-Oct. 6.)—M. B.

Expressionist Prints at Weyhe

Although paintings by the German expressionists—who developed almost contemporaneously with the French *fauves*—have been shown often in this country, their graphic work (in which they were prolific) is little known here. It is consequently of importance that a large group of German expressionist etchings, lithographs and woodcuts is now on exhibition, for they clarify much of the movement's character.

A large figure woodcut, by Ernst Barlach, familiar to us as a sculptor, is carried out with the vehemence and forcefulness that marked the early period. It evidences the mediaeval source of much of this artist's inspiration. A woodcut of two nudes, by Campendonk, as well as an etching, *The*

Bridge, possess a certain naivete and decorative charm akin to Klee's work. Erich Heckel's lithograph of nude figures in a lake evidences both his lyrical charm and romantic imagination, conveyed by an unusual all-pervading rhythmic pattern.

Franz Marc's papers have the motive of horses, which is so recurrent a theme in his paintings.

Karl Hofer's classical bent appears in his lithograph of ascending figures, a religious subject. His command of form and ability to weave a sharp patterning of light and dark planes produce a striking effect.

Max Pechstein, one of the most versatile of these artists, displays his gift for broad pictorial effects in colored woodcuts of acrobats in rhythmic interplay of bodily gestures.

Otto Mueller and Max Kaus reveal affinity in their graphic work with the lyrical, decorative designs of Heckel. Karl Schmidt-Rottluff's remarkable power of simplification, distinctive line and variety of tonal color in *Hailing the Sunrise* indicate that he continued the great tradition of wood-engraving established by Holbein and Dürer.

Many other distinguished and appealing works by Dix, Feininger, Grosz, Koschka, Beckmann and Nolde are included in this showing, but they are for the most part more familiar to us. (Weyhe, to Oct. 11.)—M. B.

"Looking Ahead" at Kootz

Mr. Samuel Kootz might well be termed a neologist, for he possesses a flair for seizing on unusual show titles which encompass the different aspects of his exhibitors' work in a nice sweeping gesture. "Looking Ahead," the designation of the current Kootz showing, exactly defines the widely divergent directions in which all the artists represented are moving.

Hans Hofmann's *Color Poem* is one of the most appealing exhibits—a heavy impasto of rich colors apparently casually, but in reality subtly related in a glowing poesy. His *Image in Green*, also, has a poetic content, the dissolution of its swept-up forms coalescing into an effective totality.

Adolph Gottlieb presents a new picto-

graph (along with one formerly seen) that is looser and freer in its construction, as well as carried out in a new, pleasing range of delicate color. This *Bent Arrow* may indicate that the artist is getting away from his tight formula.

If the Impressionists considered that they had banished blacks from painting, our modernists are restoring them to their canvases. Robert Motherwell, especially, leans heavily on black for its effects. His *Still-Life*, however, achieves an impression of warmth in its small areas of rich color. Picasso's *Le Verre* might be bypassed, if such illustrious a name were not attached to it. His *La Fille de la Concierge avec Poupee* displays his astonishing sense of values in a characterization that suggests the frail charm of such subterranean dwellers.

The Moon, by David Hare, whether sculpture or construction, is impressive, its gilded crescent apparently set in a starry firmament. (Kootz, to Oct. 1.)—M. B.

Louis Tavelli

Abstractionist Louis Tavelli is a former violinist turned full-time painter and ceramist. In his first one-man show he offers a large group of capable, untitled paintings that are decisive exercises in a limited palette. In them white, sometimes black or red, line figures march or pose separately against neutral-colored, textured backgrounds. Some pictures are whimsical, some hint mysteriously like ancient hieroglyphics, all gain drama from the stark palette which the artist employs.

As yet Tavelli, who shows assurance and purpose, has not invented a way to stamp these decorative canvases as peculiarly his; but he does achieve enough measure of evocation to secure him a place among that group of young artists who look backward to primitive symbols and means, the better to leap forward. (Hacker, to Sept. 30.)—J. K. R.

Self-Portraits by the Blind

"Just seeing with your fingers is better for your sculpture than using your eyes." So says Wanda Anderson, one of the blind persons who has been taught sculpture by Jeanne Kewell at the San Francisco Center for the Blind, during the past year.

BARLACH: *Die Wandelungen Gottes*. Weyhe



GIKOW: *Bridal Ante-Chamber*. Grand Central Moderns



Some results of the project, six self-portrait heads, and some smaller sculptures now comprise a beautiful and provocative exhibition now at Bertha Schaefer, but seen earlier this month at the Brooklyn Museum.

Most of the pieces would be quite at home in any professional show, although none of the artists had any previous training. For the blind, the world is composed primarily of forms, and one finds here a deep understanding of form and avoidance of surface decoration.

Beyond this, the heads are penetrating psychological studies. Each of the subjects has been truly seen, and the essence of a personality and a life is communicated with great impact.

One might look at photographs of some of the persons represented and not know they were blind, but one could not look at any of the sculptures without realizing this fact. The eyes, generally closed, are always carefully done. Often they have been worked on so much that the red color of the clay has been changed by skin oils to a yellow-green.



SHAW: *Spatial Forms*. Passedoit



ROWAN: *Cuban Scene*. Bodley

a forgotten medium until Jacques Heliczer, sculptor and teacher now on the staff of Bridgeport University, began experimenting with it five years ago. The mineral's practicability as a beginner's medium—the softest known stone, it can be cut with any tool or drilled, sawed, sanded, turned by hand or lathe—led Heliczer to use it in occupational therapy classes at veterans hospitals.

In its natural state it looks like a dusty white or greyish stone, but application of oil immediately brings out its natural color—which ranges from the most translucent alabaster through exquisitely varied, jade-like tones and mixtures of greens, whites and blacks to a dull ebony.

Although one of the stone's chief virtues is its softness, it can be permanently hardened by simple baking or application of a hardening liquid.

Illustrating the possibilities of Sculpsone was an exhibition held last fortnight at the Arthur Brown Gallery, where works in the medium by 18 sculptors were on view. Outstanding among them were sculptures by O'Connor Barrett, Margaret Postgate, Julia Tobias, Heliczer, Gwen Lux, Betty Lewis Isaacs, Irma Rothstein, Joseph Fazecas and E. Du Plessis. (Arthur Brown.)—J.K.R.

Charles Shaw

Charles Shaw's large array of paintings reveals his unusual interest in spatial relations. The majority of his 22 canvases are non-objective, representing triangular and rectangular forms that seem to be suspended in a cosmos of luminous greens, their outlines marked by heavy black contours or linked by white ovals which seem to intensify their acuity. It is difficult to convey the sense that these figures produce of inner stress of movement.

Dream Bridge, which curiously resembles an opened accordion in its sharp linear pattern, defies all known laws of the physical world, yet is palpably suspended in space. An engaging canvas with a more objective effect is *Village Church*, a solid building set

solidly on the ground, yet given a fantastic effect by a background of green and blue planes set at sharp angles. (Passedoit, to Oct. 4.)—M.B.

Lynn Rowan

The kind of attractive painting which is made up of lively content formed in flowing pigment and rich color, sensitively handled, is seen in Lynn Rowan's current exhibition. Largely a report on Havana that takes advantage of local color without being tritely picturesque, the show includes oils and watercolors with notable work in each medium.

Boating Scenes, *Square in Havana* and a suave, French-like still-life are among the best oils. Just as good—and more original—are a number of watercolors. Among the best are an excellent figure portrait of a boy and a composition with cats, subtly colored and distinguished by fine drawing emphasis. (Bodley, to Sept. 30.)—J.K.R.

Harry Sternberg

Harry Sternberg, whose last exhibition was concerned with the painful theme of "Man's Insecurities," was in a lighter mood when he painted the new pictures in his current show. Television has inspired nearly half of the works—not the television of gloomy educators and worried sociologists, however, but an entertainment medium that makes provocative, fanciful stuff of roof landscapes.

A gay harlequin sprite poises himself happily above the dangling wires in one picture. In another, a group of acrobats cavort among the antennae. Sternberg's whimsical mood descends to ground level too, when a dignified nun hangs out her wash to dry and a *Yellow Cat* steps out of the make-believe world to make a striking painting. (A.C.A., to Oct. 7.)—J.K.R.

Abraham Shapira

In a cheerful show the Jewish Museum exhibits paintings and drawings by Rabbi Abraham Shapira, of Israel. A long-time hobby sketcher who took



ELSIE NORTHERN: *Self-Portrait*. Schaefer

But the pieces are definitely not peas in a pod. William Baller's strong portrait, with its monumental dignity, its tolerant remoteness, might be a sculpture of some ancient god. Elsie Northern's work has a particular finesse; it combines acute sensitivity and deep serenity. Only space precludes more detailed mention of the portraits by Patience Prenetz, Louise Bixler, Wanda Anderson and Manulewa Serrana. Dorothy Sasser is represented by a pair of hands and Esther Birklund shows small sculptures of fruit, animals, etc. (B. Schaefer, to Sept. 29.)—P.L.

"New" Sculpture Medium

In this science-dominated age it is not surprising to find artists discovering many satisfactory new mediums. But there is some irony in the fact that the newest sculpture medium to arouse enthusiasm, Sculpsone, should turn out to be a natural mineral, steatite, with a history that goes back to Sanskrit.

Used also by the Chinese and Egyptians, Sculpsone was for the most part

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up painting only five years ago, Rabbi Shapira is a refreshing Sunday painter. The charm of his work lies solely in its fresh, personal palette, sensitive observation and graceful execution. His sunny landscapes in pastels and oils are among the most appealing sent here from Israel recently. (Jewish Mus., to Oct. 9.)—J. K. R.

Marshall Howe

Marshall Howe's watercolors are fantasies of a never-never land. Intended as designs for stained glass (in some instances already adapted to this end) they will undoubtedly be effective. Seen in a rather dim gallery they yet suggested a light-awakened brilliance of ably related hues. (Barbizon Hotel, to Sept. 30.)—M. B.

Thomas George

Attractive Parisian watercolors and drawings introduce Thomas George, painting son of cartoonist Rube Goldberg. Adept with brush or pen, George works in wet, bright color, capitalizing on accidental forms to create his vivid impressions. At his best, he avoids the cheerful clichés which Paris inspires in so many. But his talents come through most clearly in drawings—in the delightful *In the Louvre*, the swiftly characterized *Streetwalkers*, and the gay, dancing line of *Place Furstembourg*. (Ferargil, to Sept. 20.)—J. K. R.

Jacques Herold

Drawings took the lead in a small show of diverse works by French surrealist Jacques Herold. An abstracted head in swift line and plane, which made incisive statement on subject and form, and the rhythmic wash drawing, *Liseuse D'Aigle*, were far more striking than the rich, often hot-colored and fuzzy-edged oils that seemed more the work of a school than of an individual artist. (Carlebach.)—J. K. R.

Color Woodcuts

Wonderful things are happening to color prints in America. A current exhibition of color woodcuts indicates that our printmakers are exploiting every textual and mechanical quality of their materials to achieve complete mastery of the medium.

The artists seem to be obsessed by texture. Wood is a most responsive material and sometimes the design of the grain has been made the core of the composition, as in Seong Moy's *Fantasy on a Bark* or Edward Marecak's *Suns*. At other times the texture forms a counterpoint to a primary design in color or line, as in Leona Pierce's studies of city children.

Color itself is imaginatively used, sometimes confined to one or two dark tones as in Morris Blackburn's *Revolving Funnels*, occasionally used in brilliant combinations.

Forms are usually cut in an angular, sharply defined manner and assembled in simple and bold designs. Charles Quest's black and brown *Sewing Ma-*

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chine thus has a properly mechanical effect, but Hildegard Haas can use similar forms to give a sense of growing and flowing in *Trees and Water*.

Other outstanding prints are by Antonio Frasconi, Dorothy Morton, Samuel Maitin and Louis Schanker.

The show, incidentally, is fine for buyers as well as browsers. Prices range from \$12 to \$100, most of them \$15 to \$30. (Binet, to Sept. 22.)—P. L.

The Artist and the Museum

[Continued from page 6]

should be enough variety and flexibility among museums to give every school a chance to be seen.

It is particularly important that the young artist, who faces a hard enough future under the best of conditions (unless he is lucky enough to have private income), should be able to get his work not only before the relatively small public which visits dealers' galleries, but the much larger public which visits museums. Looking back to the time, only two decades ago, when the doors of museums were closed to younger and adventurous artists, we can see a vast improvement. There has never been a period when the young artist of talent had more opportunities to show in and be acquired by museums. Let us hope that this liberal tendency not only continues but grows.

Like all institutions, museums are constitutionally inclined towards conservatism, through the weight of the past, the influence of lay trustees, and the sense of public responsibility. It is a tendency that all museum people should resist, in themselves and in their institutions. So strong is this pull towards conservatism, that the last thing we should be afraid of is to be too radical, too experimental, or too open to new ideas.

I believe that American art today is the freest, most varied and most vital of any nation. I fear that public appreciation and support lag behind the creative achievement of our artists. Our business, as artists and as museum people, is to awaken the public to the value and importance of what is going on in America today, and to the need for wider and more solid support. We can do this much more effectively together than separately.

Artists and museum workers must realize that, in spite of all our differences, we are partners in the same great enterprise, one of the greatest in the long history of art: that of making it possible for a great nation to fulfill its artistic potentialities.

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The Art Digest



JOHN DE ROSA'S Girl with a Locket, a three-color etching, is one of the items to be distributed to members of Collectors of American Art in December. By lot, each member gets a work of art—a fortunate minority draw paintings and sculptures; the rest are assured of receiving such a handsome print as this one.

Auction Calendar

September 20, 22 and 23. 2 P.M. Parke-Bernet Galleries: English & French 18th Century furniture & decorations. From the estate of the late Margaretta C. Spedden, collections of Mrs. B. Dahlberg, Mrs. G. Dexter & others. Includes Queen Anne gilded wall mirror, black lacquer dressing mirror, Regency mahogany cabinet, also Oriental Lowestoft porcelain, Staffordshire copper lustreware; Oriental objects of art; Georgian & other silver; table china & cut glass services; Aubusson carpets & Oriental rugs; decorative portraits of the British 18th century school & other paintings. Exhibition from Sept. 18.

September 28, 29 and 30. 2 P.M. Parke-Bernet Galleries: English & French 18th century furniture, silver & decorative objects. From the estate of the late Princess Henrietta Pignatelli & others. Includes Louis XV black lacquer *bureau à pente*; Louis XVI demilune commode & *fauveuse*; Oriental Lowestoft vase lamps; Georgian, French & sterling silver; English decorative & table porcelain; domestic rugs. Exhibition from Sept. 23.

October 5 and 6. 2 P.M. Parke-Bernet Galleries: French & English furniture & other art property. From the estate of the late Elizabeth Cossett Stokes Terrien & others. Exhibition from Sept. 30.

October 5. 8 P.M. Parke-Bernet Galleries: 19th Century paintings. Property of an Eastern educational institution, a Western educational institution & others. Includes genre subjects by Detti, Israels, Joseph Brandt, Schreyer, Munkacsy & Roybet; landscapes by Corot, Daubigny, Ziem and Thaulow; portraits by Henner, Mancini, Kaufmann and Sorolla; American canvases by Blakelock, Tait, Moran, Inness, J. G. Brown and Ridgway Knight; an unusual composition by Max Liebermann, *Portrait of Richard Strauss Conducting the Ninth Symphony*.

October 7. 2 P.M. Parke-Bernet Galleries: English furniture, miniatures, Georgian silver. Property of Mrs. Chester Dane, Ralfe Isham & others. Includes miniatures by Holbein, Clouet, Augustin, A. Pilmer, Cosway; American miniature furniture; prints. Exhibition from Sept. 30.

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Flemish Drawings

"Flemish Master Drawings of the 17th Century" by A. J. J. Delen. 1950. New York: Harper & Bros. 90 pp. with 56 illustrations. \$3.00.

Newest in the Harper Art Library Master Drawings series, the Flemish collection reproduces—very well—an absorbing group that includes 21 drawings by Rubens (among them some wonderfully fresh portraits and action studies); 14 by Van Dyck; 16 by Jordaens; and others by Brouwer, Snyders, Fyt and Teniers.

Text and catalogue by A. Delen, founder of the Antwerp Print Room, completes the stimulating work. One unhappy note, however: the book's price of \$3.00 marks a 50c rise over the price of previous volumes in the series.

Delacroix Studied

"Eugene Delacroix" by Jacques Lassaigne. 1950. New York: Harper & Bros. 20 pp. of text with 39 illustrations. \$2.50.

A new biographical and critical study of the artist by Jacques Lassaigne is the good section of this disappointing book. The illustrations are uniformly poor—the black and whites are more grey than anything else—and the color plates also bad. The Harper Art Library series has usually done much better with its inexpensive books, as for example in the one reviewed above.

Egyptian Art

"Egyptian Art" by Etienne Drioton. Photographs by Etienne Sved. 1950. New York: Golden Griffin Books. 161 pp. with 152 plates. \$8.00.

Here is an exciting book on a period which, for all the reverence paid it by historians and estheticians, only rarely yields inspired literature for the unspecialized art lover. Since, to date, general acquaintance with Egyptian art has been restricted chiefly to long histories which accord too few and too formalized pages to the subject, it is a pleasure to recommend this stimulating new monograph.

The book begins with some excellent photographs taken by Etienne Sved as he wandered through the Egyptian landscape or paused in the halls of the Egyptian Museum in Cairo. Etienne Drioton, of the Museum staff, contributes a running commentary which is succinct and illuminating. Between word and picture the reader gains a far more intimate view of a remote art than is usually offered. Scope remains big, but enlightening detail and skillful selection keep the reader from being overwhelmed.

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pyramid of Saqqara, continues through the changing aims and emphasis of the different kingdoms, on to the disintegration of antique Egyptian tradition under Roman rule.

Well-known works and less familiar ones, examples of the finest achievements and, for contrast, products of less distinguished periods are discussed and illustrated. Included are wonderful portraits of many periods, a group of early action sculptures which promised high achievement along a path which Egypt's artists abandoned, and many other striking and strange works.

For student and art enthusiasts, the book should do much to stimulate further reading and looking in the field of Egyptian art. For the unspecialized it should prove the accessibility of the pleasures the art of Egypt can afford.

History of Ukiyo-e

"Masterpieces of the Japanese Color Woodcut" by Will Boller. 1950. Boston: Boston Book and Art Shop. 174 pp. Illustrated. \$18.00.

A history of Japanese color woodcuts, this luxury edition—an English translation of a German text—includes detailed biographies and critical material on 29 of the best known masters of Japanese *Ukiyo-e* prints, from Matabei and Moronobu to Hokusai and Hiroshige. Much interesting information on the technical evolution of the print is offered in a text which for the layman is as readable as it is enlightening.

The handsome color and black and white plates, printed in Switzerland by Urs Graf Verlag, are eloquent testimony to an immensely appealing art. Published in a limited edition, the book will be coveted by collectors.

New Books in Brief

"Peter Hurd Portfolio of Landscapes and Portraits." University of New Mexico Press. \$12.50. Seven tempera and watercolor paintings and one charcoal study for a mural illustrate phases of a Western painter's career.

"Kenneth M. Adams Portfolio of Lithographs." University of New Mexico Press. \$6.50. Eight lithographs included here represent the work of a Western printmaker who is a resident professor and teacher at New Mexico University.

"Frederick Catherwood, Architect" by Victor Wolfgang von Hagen. Oxford University Press. \$5.00. A biography of the archaeologist-explorer tells of his part in the discovery of Mayan culture, includes reproductions of Catherwood's 25 lithographic "Views of Ancient Monuments."

"Eleven Lyrics by Chris Ritter. 1950. New York: Laurel Gallery. \$25.00.

About a dozen original color etchings accompany romantic poems, based on

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Book News

The first complete *German Directory of Arts* has been published with a 1950 dateline by Kaupertverlag Deutsche Adressbuch-Gesellschaft m.b.h., Berlin SW 68. It contains addresses of 782 museums and thousands of schools, workshops, art libraries, collections and art-prominent individuals.

Add to the art-in-your-pocket series the new 25c item recently published by Pocket Books: *Greek Art* by Thomas Craven.

Another pocket book that is news is England's King Penguin's handsome little offering: *Romney Marsh* by John Piper, a collection of regional paintings commissioned by the publishers.

Thirteen volumes in the first and second series of monographs on Belgian art, brought out by the Belgian Ministry of Public Education are now available. Each book contains biographical and critical text and about 24 black and white reproductions. Artists covered so far are: Van Rysselberghe, Evenepoel, Opsomer, Minne, Ensor, Permeke, Jacob Smits, Richard Heintz, Tytgat, Paulus, Van Den Berghe, Delvaux, Jespers, and Vaes. Most of the artists were introduced to New Yorkers in the recent exhibition of Belgian art.

Oxford University Press announces completion of the fourth and last volume in *Recording Britain*, a series which reproduces paintings and drawings by 97 English artists commissioned 10 years ago to immortalize disappearing landmarks of the British Isles. The boxed set, each volume of which offers more than 100 illustrations, is available for \$35 and includes pictures by John Piper, Charles Knight, Kenneth Rountree, Michael Rothenstein, Walter Bayes and Clifford Ellis. The original pictures of the war-born project, now totalling 1,549, are housed in the Victoria and Albert Museum.

Latest Books Received

"A Manual of Design" by Janet K. Smith. Reinhold Pub. Corp. \$5.00.

"Creative Vision in Artist and Audience" by Richard Guggenheim. Harper & Bros. \$2.50.

"300 Projects for Hand Decorating" by Julianne Hallen. Homecrafts. \$3.00.

"Survival: The Salvage and Protection of Art in War" by James J. Rorimer with Gilbert Rabin. Abelard Press. \$4.00.

"Careers in the Arts" by Elizabeth McCausland. John Day Co. \$3.75.

"The Mosaics of Norman Sicily" by Otto Demus. Philosophical Library. \$18.50.

"Wake Up to Art" by Hugo Beigel. Stephen Daye Press. \$5.50.

"How to Draw the Dog" by Diana Thorne. Watson-Guptill Pub. \$4.00.

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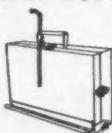
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THE MATERIAL SIDE

By RALPH MAYER

Artists' Canvas

THE CANVAS upon which the artist paints in oil is obviously an important part of his picture. Its quality may influence to a considerable degree the permanence of the work, the textural aspects of the painting, its optical or visual effects (such as brilliance or luminosity) and the manner in which the paint must be handled.

Despite its importance, the canvas is too often regarded as merely a blank surface upon which the artist's intentions are projected. Sufficient consideration is not given to its material properties. Painters who are concerned about the permanence of their pigments and mediums will frequently ignore the equally important factor of permanence of the painting surface—and often those painters who are concerned about the permanence and behavior of canvas will solve their questions by turning to some other material.

The traditional artists' canvas for oil painting—a tightly stretched piece of linen coated with a white oil ground—has survived for five centuries or more because of its many advantages. I discuss it here without reference to comparative advantages or disadvantages of the several other surfaces upon which pictures may also be painted.

It is an entirely acceptable and approved material not to be lightly tossed aside in favor of other surfaces. We also find acceptable materials among the various panels and other supports, but the artist should make his choice on the basis of appropriateness to his own personal technique, requirements and preferences.

Because of the lack of co-ordination of data on artists' materials in general, and the absence of standardization, there are a number of contradictory statements and opinions in circulation, so that frequently the artist in search of information finds it difficult to get the basic, important facts straight.

It has been stated that the fabric is, so far as permanence is concerned, the weakest structural element in an oil painting—yet we find a great number of old pictures in which the canvas has survived intact while the paint layer has suffered considerable decay. On the other hand, there are also numerous cases, equally old, whose linen support and/or priming have deteriorated while the paint surface in itself remains in basically good condition. We are told by some that a "single primed" canvas (on which the white ground or priming has been applied in one operation) is inferior to the "double primed" variety (on which a second coat of the same or nearly the same paint has been laid over the priming). Others are of the opinion that the sturdier and more rigid double priming, while seemingly more durable, may actually be less permanent than the thinner, more flexible single-primed type.

Most of the data we have on such points stems from the past. There is little or no modern research on the subject, and few systematic efforts to interpret the test of time have been made.

For a study of the permanent qualities of old canvases, we not only have painters' instructions and surviving examples covering all periods of European painting, but also—and this seems to be the best source for our own purposes—we have the American paintings of the past 200 years, aged in our own climate and made with materials which are the direct forerunners of our own.

A study of these old canvases can be quite enlightening on some points. Old paintings, European and American, were painted in a variety of ways, their canvases were prepared by various methods and with some range of materials, and their preservation has been affected by various circumstances. Therefore, a thorough examination of them calls for a full-scale systematic study.

But I have had the opportunity to examine hundreds of early American canvases on occasions, and can make certain generalizations. The majority of the earliest examples, prior to 1860, were made of a very close-woven linen, of lighter weight than the later ones, and generally with thinner priming. They were prepared directly on the stretchers—that is, the linen was cut to size, stretched and then primed and sold by the dealer from stock or on order.

The later canvas, like the present supply, was sold by the roll and cut to size as required. The earlier type seems to have survived the test of time better than the later so far as cracking and flaking of paint is concerned, but obviously a number of other circumstances could also account for this. Many examples of the earlier type can be removed from their stretchers and handled almost like oilcloth without harm; few of the later period can be so handled without damage due to brittleness.

The current practice of preparing canvas in rolls seems to be a vast improvement, as the edges, where the fabric is strained over the stretcher, almost always were left uncoated in the earlier type, with the result that the paintings have eventually given way and split along these points and have had to be relined since the uncoated linen becomes weak and crumbly. Other advantages of preparing rolls of canvas are uniformity, lower cost, convenience in handling. Disadvantages (not certain or proven) might be the aging of freshly made canvas under curving and compression, and the strains of stretching and rehandling which might lead to cracks in the priming.

Although for various reasons some artists prepare their own canvas (my books contain instructions) painters usually rely upon the ready-made varieties. The careful purchaser will examine canvas minutely to see that the surface meets his own preferences and requirements, and that the linen is of a good, strong, close-woven quality. A corner should be folded vigorously to see whether or not the priming is firmly anchored—all priming will crack or become detached under such treatment, but it should not yield too easily.

High-grade linen almost always bears high-grade primings—the raw linen is

expensive, and the canvas-maker does not usually stint on the quality of his priming or workmanship. But when a low-grade textile is used, the canvas is usually poor throughout.

Canvas made of cotton, jute or other linen substitutes is definitely second rate. The use of flimsy, open weave linen combined with thick glue or glue-and-paste size leads to rapid decay, especially when thick gobs of paint are loaded on it (the traditional oil-on-canvas technique was designed for normal, average or thin painting).

There is no data on artists' paintings executed on canvases made of modern synthetic textiles or primed with the newer paint coatings. The only information we have about these comes from tests made on the materials themselves, some of which are quite promising.

Woodstock

[Continued from page 9]

able time; that no museum sell or exchange the work of a living American artist without consulting the artist; and that, by acting as agencies, museums push the sales of our artists' work.

Dealing more in generalities than practicalities, Panel III proposed, among other things, that ways be found to increase public interest in art through museum-artist cooperation and that museums prepare booklets telling the layman how to go about buying a work of art and mentioning the possibility of installment buying.

Meatiest suggestions of the Conference were made at the fourth and final session. Edith Halpert, speaking on behalf of the dealers, urged that museums encourage private buying by posting notices when exhibits are for sale. Evergood's message, full of hellfire, brimstone and high ideals, was dovetailed by some practical advice from Andrew Ritchie. His concrete suggestions—museums should charge admission to teach the public that art takes money; artists outside of New York should band together to form selling cooperatives—stemmed from observations that "the artist is the museum people's bread and butter," that mutual problems are basically economic ("we want sales").

More self-help recommendations and a verbal spanking for the artist came from the Met's Francis Henry Taylor who remarked: "I think there's entirely too much emphasis placed upon the museum, as such, and whatever trust funds the museum may have. I think what the artist has got to do is to put his message across to all of the cultural units of the country . . . which might help him." He added "that there is no great gain to the artist to sulk in his corner and raise hell with museums for not spending trust funds to provide him with a livelihood, for the artist is really making so little effort to . . . [reach] other agencies . . ."

According to Taylor, the museum's role today is that of broker, "spiritual broker" between the public and the artist. As for the artist, he commented: "It's a very curious thing that there is no class of merchandising that I know of in which there is not some self-examination on the part of the producer if sales don't seem to go."

Obituary

John Fitzhugh Bentz, 80, miniature painter, restorer of N. Y. City Hall's \$3,000,000 portrait collection and of old masters; in Leonia, N. J., on August 1.

John Copley, 75, English lithographer, president of the Royal Society of British Artists; in London on July 16.

Leonard Craske, 73, Boston and Gloucester sculptor, famous for his *Fisherman's Wife* overlooking the Reef of Norman's Woe; in Boston on August 29 after long illness.

Jabez Gray, 42, painter, actor, recently given one-man show featuring drawings made on active duty in World War II; in New York on July 22 of cancer.

Hilde Kayn, N. A., 47, Vienna-born painter, who collapsed last May during visit to Toledo Museum, which had given her first public recognition; in Toledo on August 29.

Spencer Nichols, N. A., 75, painter, muralist, teacher; he painted 300 portraits of personages in American history for the National Gallery; in New York on August 29 after long illness.

Charles Hovey Pepper, 85, Boston painter, exhibited at L'Art Nouveau, Paris, annually in Boston, represented in many museums; in Brookline on August 25.

A. P. Proctor, 88, sculptor, internationally famous for works on subjects representative of the pioneer West; in Palo Alto on Sept. 5. Among works which won him fame: heroic-size bronze *Seven Mustangs* at U. of Texas, the *Princeton Tigers* on the Princeton campus, the *McKinley Lions* at Buffalo, the pumas in Prospect Park, Brooklyn.

Natalie Johnson Van Vleck, society-portrait painter, Colgate-Palmolive-Peet heiress; in New York on August 25.

Evelyn Marie Stuart Says:

REPORTS from abroad provide the dampening news that exhibitions of American art are not receiving many encomiums in Italy and England. The Italians shy away from the trickery of abstraction and distortion, favoring the show by De Chirico who is trying to start another Renaissance with pictures which have eye appeal. And in London they find our magic realists dull though competent—able to paint in many instances, but not often endowed with any idea of what pictorially is worth painting.

It is very unfortunate that the intrusion of modernism, with its vagaries and irrational theories, put a quietus on the great American Renaissance of the early 20th century. If a good collection of the topnotchers of that period, some of whom are still painting, were to be sent abroad, it would be quite another story. Especially regrettable is the fact that no one has ever assembled a corking good show of Taos Indian art or of paintings of the Old West for exhibition in London. Displays like these would take the art world the way Buffalo Bill's show took the general public.

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A Modern Viewpoint

By Ralph M. Pearson

Walt Disney Abdicates

WELL, WELL, WELL. I have seen Walt Disney's latest—"Treasure Island"—and sad is the news it announces. Walt Disney, king of the imaginative picture, beloved by millions for the visual excitements he has given them through the creations of the animated cartoon, foremost exponent of a new art form of culture-shaking importance, hero of children as their liberator from the grown-up world of the cold, hard fact into that other never-never world where anything under or over the sun can happen—and does—in bewildering array; Walt, in his feature pictures, has quit, has resigned.

And what a kingdom it was! We could see Jonah swallowed by the whale right in front of our startled eyes. Mickey could slide down the mountain, fall a mile, sink into the sea and walk happily along the bottom saying howdy to the fish—why not? *Anything could happen.* That was the great point. Disney was literally king of all he surveyed on this earth of ours and under it and over it. And he has gone and abdicated. He has climbed way down—from the mountain-top of creation to the dusty and crowded market-place of mechanized imitation of the actual fact via the color photo.

What has Disney done in "Treasure Island" to justify such lamentations? He has shifted all the adventure, all the excitement, all the drama from the picture as a picture to certain actors doing their stunts in certain physical settings, all according to the story presented in words by Robert Louis Stevenson in his adventure classic. The color cameras record the actual actors and events. Close-ups show every physical detail of costumes, dirty bearded villains, of ship, sea and jungle island. All the creative art of a mind and hand-made picture is gone—the art, if any, being shifted to the actors in the playing of their parts. The picture becomes merely a machine-made recording of events transpiring before the camera lens. In thus abandoning the field of the motion-drawing in which he was a leader who at times achieved amazing creative distinction, Disney has joined the crowded ranks of the camera-grinders of Hollywood—in which crowd, if he continues his abdication, he will be ultimately and deservedly lost.

Disney, strange to say, has never seemed to realize the vast potentialities of the animated cartoon in the hands of those picture-makers called "artists." From the pure inventions of the best of his animated drawings, like parts of "Fantasia" and "Victory Through Air Power," he has been gradually descending through the years to increasing naturalism, as in "Bambi," and then to those pathetic compromises wherein the abstract symbol was combined with live actors, such as "Three Caballeros," "Song of the South," and now to this complete sell-out to the literal fact in "Treasure Island."

Why does artist-Disney do it? Why does he abdicate his well earned throne? Can it be that his audiences share responsibility?

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Philadelphia News

By Dorothy Drummond

PHILADELPHIA: An interesting new art service center, run by illustrator-teacher William C. Blood, is celebrating its first birthday at 42 S. 17th Street.

Blood, as a practicing artist, knows the problems of the professional, and, as a teacher, understands the needs of the student. Coupling both experiences, he is endeavoring in his little center behind the United Nations Bazaar to offer certain services either non-existent elsewhere in town or difficult to locate. These include the building of a visual file with everything in it from the picture of a calla lily to that of a steel mill. Any artist or student with a design problem may, for a few cents, pluck out such material and take it back to his own studio for reference. Similarly, through direct contacts in France, England and Germany, Blood is gathering hard-to-get material on the work of great illustrators.

Blood's exhibitions also reflect his professional experience. He knows, for instance, that to the artist who must depend for livelihood on what he can earn from his work, subject matter is important. Consequently he has staged little shows dealing with the industrial scene; with the sea and the waterfront; with flowers; and this month with Pennsylvania Dutch motifs.

In almost every instance the type of service offered has been suggested by some particular demand. The visual file grew out of one young artist's need for

pictures of hobby horses to serve as a basis for a fabric design; the seashore and harbor exhibition developed from demands of a client who collects impressions of the Delaware waterfront.

The Blood exhibition program also embraces work by good artists of yesterday and tomorrow. Among professional artists already presented in the Blood gallery are Norman Guthrie Rudolph, Paul Remmey, Peggy and John Geiszel, John Lear, Eleanor Copeland, Florence Cannan and Frances Lichten.

Thus, one practicing artist, by capitalizing on his own working experience, is endeavoring to help himself by helping others.

Although the art season in Philadelphia does not shift into high gear until October, several important exhibitions will reward those who return early from their vacations. The annual exhibition of the Philadelphia Art Teachers Association will occupy the Art Alliance from September 18 to October 2. It includes watercolors, and black and whites (prints and pen-and-inks) by some 60 teachers in the public and private schools of the city and vicinity. At the Pennsylvania Academy of the Fine Arts a memorial exhibition of oils by Maurice Molarsky and the annual exhibition of the Philadelphia Art Directors Club are due to open September 22; while at the Contemporary Art Association of Philadelphia, beginning September 29 and extending to October 25, a composite show of art in various media, all dealing with Pennsylvania, will be a contribution to the celebration of Pennsylvania Week.

Art at the Fair

[Continued from page 12]

Kienholz. Jurors were painter Yasuo Kuniyoshi, sculptor Humbert Albrizio and the DIGEST's Chicago critic, C. J. Bulliet. Wrote Juror Bulliet:

"The show revealed much the same tendency in American art that I had observed during six weeks in California. That is, American art is gradually drawing away from the extreme 'isms' and reasserting a healthy American strain which was in the Colonial and Hudson River manifestations before French Impressionism and German Expressionism moved in like tidal waves, spawning hosts of 'doodlers.'

"Both Kuniyoshi and Albrizio are modern in their tendencies, but both are for sound craftsmanship based on ideas. The show we selected was roughly one-third conservative—the rest represented various phases of American experimentation.

"The sculpture was of better quality than the painting. For originality and expressive power, the first prize-winner (by Anthony Caponi of Minneapolis) and the second (by Graham McGuire of St. Cloud) would grace any show, American or European. Both artists work in wood, both utilize the grain skillfully but are unfaltering masters of the blocks.

"An almost surrealist painting by Syd Fossum of Minneapolis and a conservative but highly expressive still-life by Yakiv Hnizdovsky of St. Paul were awarded first and second prizes for painting."



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TEACHING PORTFOLIO No. 3 in the Museum of Modern Art's splendid series deals with *Modern Art, Old and New*. Picasso explains the title: "To me there is no past nor future in art. If a work of art cannot live always in the present it must not be considered at all."

The theme and purpose of the portfolio is explained by Director René d'Harnoncourt: "The aim is to show that a kinship often exists between works of art from different epochs, although each one is of course conditioned by the phase of civilization that produced it."

The plates are numbered so that modern works alternate with ancient or what the museum calls "foreign" works—the latter coming from cultures other than the Western European.

The pictures are further arranged to point up affinities in the artists' points of view. The first eight plates illustrate an emphasis on structure. They include a detail from a Sung dynasty painting, a lovely Cézanne, a Piranesi etching, Picasso's *Ma Jolie*, two African wood sculptures, Picasso's *The Painter and His Model*, a Chimbayan gold figure and a Mondrian. The next six plates, all of sculpture, are intended to show interest in simplification and stylization; the next six show style as the bearer of emotional content; the following six emphasize form and volume; then four plates demonstrate an interest in motion; and the final plates are devoted to the fantastic and mysterious.

Though there can be much argument about the museum's classifications (why, for example, Munch and Picasso's *Guernica* as "the fantastic and mysterious" rather than as bearers of emotional content?), since most of the pieces illustrated are of far too high quality to be classified so one-dimensionally, they do provide a good jumping off place for thought and many of the juxtapositions are illuminating.

For example, while Oriental art was not the fetish for Cézanne that it was for some of his contemporaries, it is interesting to note how fundamental are the resemblances between one of his late landscapes and one of the Sung period.

A 16th-century *Head-Landscape* and a *Paranoic Face* by that master of razzle-dazzle, Dali, prove that Dali did not invent landscapes which perform all kinds of tricks.

In fact, many of the comparisons make this look-just-alike point. One wonders if the Modern in trying to prove a point is not laboring it, and if it is an argument for a work's validity to say "Why, something just like it was done three centuries or 30 before."

Also, the Museum seems sometimes, as in the Piranesi-Picasso case, to have fallen into the trap they caution against, of mistaking superficial likeness for true affinity. Perhaps this could not have happened so easily had some of the pictures been in color, for though the pictures are not "lost" in black and white, without color they frequently have a different impact.

Finally, it seems strange that out of 15 comparisons between modern West-

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ern and ancient or non-Western art, Picasso has been chosen to represent the moderns in three instances. The portfolio is in no way intended as a survey of modern artists, but since it was compiled for educational use it might have made the same points in a broader way had other artists such as Braque and Léger been included.

However, despite these faults the portfolio as a whole is a fine piece of work. The plates themselves are, as usual, beautiful. Sculpture in particular has been simply and carefully photographed, with sufficient light to bring out textural effects without introducing disturbing shadows.

This portfolio, like the others in the series, is reasonably priced (\$7.50) and would make a handsome addition to any library. It is intended mainly for schools and small museums, and could well serve such institutions as the backbone for a series of educational exhibitions.

Academy School Reopens

In October, the National Academy of Design, age 125, will once again open its School of Fine Arts—after a two-year hiatus.

A new direction for the Academy School is indicated by an abrupt about-face in its curriculum. Heretofore it was a staunch advocate of forced feeding, prescribing for each of its students a rigorous program which often entailed a year of drawing antique casts.

Now, announces Director Samuel Porter, a student entering the Academy will follow no set course of study, but will work independently as he wishes, with criticism and advice offered by the instructors at frequent intervals.

This type of program has been most successfully followed by the Art Students League, which, coincidentally, was founded by former Academy students in 1875 during an Academy shutdown.

The philosophy behind this sort of art education, according to Mr. Porter, is that you can't make fine artists by stuffing students with specified amounts of painting, drawing, and so forth.

Mr. Porter sums it up: "Let the student decide when he needs help with his color or with his drawing or his composition. Just leave him alone, when he doesn't think he needs help, but be there when he does."

There to help Academy students will be N.A.'s Ivan Olinsky, Robert Philipp and Ogden Pleissner, all teaching life drawing, painting and composition, and Ralph Fabri, teaching graphic arts.

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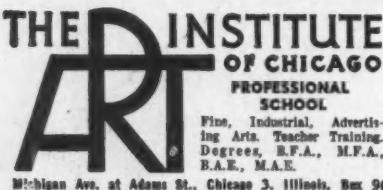
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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

Boston, Massachusetts

18TH ANNUAL EXHIBITION BOSTON SOCIETY OF INDEPENDENT ARTISTS. Jan. 9-28. Museum of Fine Arts. Media: oil, watercolor, drawing, pastel & sculpture. Entry fee: \$5.00. Also prints; fee \$1.00 for one, \$2.00 for two. Purchase fund. Application for membership & dues due Nov. 18. Entries due Dec. 16. Write Kathryn Nason, 127 Somerset St., Belmont, Mass.

Chicago, Illinois

40TH ANNUAL EXHIBITION OF PRINTS AND 14TH ANNUAL EXHIBITION OF MINIATURE ETCHINGS. Nov. 6-Dec. 2. Findlay Art Galleries. Media: metal media, intaglio. Fee: \$2.00 for non-members. Jury. Three prizes total \$100. Work due Oct. 14. Write F. Leslie Thompson, Chicago Society of Etchers, 185 N. Wabash Ave., Chicago 1, Ill.

New York, New York

37TH ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA. Nov. 12-28. National Academy. Media: oil, watercolor, sculpture and mural design. Entry fee for non-members \$3. Work due Nov. 1. Jury. Prizes. Write Gertrude Whiting, 58 W. 57 St., New York 19, N. Y.

12TH ANNUAL EXHIBITION AMERICAN VETERANS SOCIETY OF ARTISTS. Sept. 22-Oct. 10. National Arts Club. Veterans of all American Armed Forces eligible. Work due Sept. 18. Write S. H. Pickering, 46 Jane Street, New York 14, N. Y.

9TH ANNUAL EXHIBITION AUDUBON ARTISTS. Jan. 18-Feb. 4. National Academy. Jury. Medals & prizes. Entry fee \$3. Entry cards & entries due Jan. 4. Write Ralph Fabri, 1083 5th Ave., New York 28, N. Y.

Oakland, California

18TH ANNUAL EXHIBITION. Oct. 8-Nov. 5. Media: watercolors, pastels, drawings & prints. Juries. Entry cards & works due by Sept. 24. Write Oakland Art Gallery, Municipal Auditorium, Oakland 7, Calif.

Pasadena, California

30TH ANNUAL EXHIBITION CALIFORNIA WATERCOLOR SOCIETY. Pasadena Art Institute. Nov. 12-Dec. 10. Media: watercolor, gouache & pastel. Jury. Prizes. Entry blanks due Oct. 16. Write John Leeper, P. O. Box 3803 Terminal Annex, Los Angeles, Calif.

Philadelphia, Pennsylvania

48TH ANNUAL PHILADELPHIA WATERCOLOR AND PRINT EXHIBITION. Oct. 29-Nov. 26. Media: watercolor, pastel, tempera, gouache, drawings & graphics not before exhibited in Philadelphia. Limit: 3 works. Entry cards & work due Oct. 4 by express, Oct. 9 by hand. Purchase prizes & awards. Write Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts., Philadelphia, Pa.

49TH ANNUAL EXHIBITION PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Oct. 29-Nov. 26. Media: miniatures under 8x10" & framed. Entry cards & work due Oct. 13. Prizes & awards. Write Pennsylvania Academy of the Fine Arts, Broad & Cherry Sts., Philadelphia, Pa.

Phoenix, Arizona

25TH ARIZONA ART EXHIBITION. Nov. 3-12. Arizona State Fair. Entry blanks due Oct. 16, entries due Oct. 20. Write Herbert L. Pratt, Chairman, Fine Arts Department, Fair Commission, Phoenix, Ariz.

Peoria, Illinois

NATIONAL PRINT EXHIBITION. Jan. 24-Feb. 21. Jury. Awards. Entries due Jan. 6. Write Ernest Freed, Director, School of Art, Bradley University, Peoria 5, Ill.

Washington, D. C.

22ND BIENNIAL EXHIBITION OF CONTEMPORARY AMERICAN OIL PAINTINGS. Mar. 31-May 13. Media: oil, oil-tempera, encaustic. Jury. Prizes total \$5,200. Entry cards due Feb. 3. Works due Feb. 9 in Wash. or New York. Write Corcoran Gallery of Art, Washington, D. C.

Youngstown, Ohio

16TH ANNUAL NEW YEAR SHOW. Jan. 1-28. Media: oil, watercolor, gouache, pastel. Jury. Prizes. Entry fee. Entry blanks & work due Dec. 10. Write Secretary, Butler Art Institute, Youngstown 2, Ohio.

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Dayton, Ohio

OHIO PRINT MAKERS EXHIBIT. Nov. 1-30. Open to present & former Ohio residents. Jury. Purchase awards. Work due Oct. 23. Write Mildred Raffel, Dayton Art Institute, Forest & Riverview Aves., Dayton 5, Ohio.

Flushing, New York

21ST ANNUAL FALL EXHIBIT. Nov. 12-18. Open to members. Media: oil, watercolor, pastel, small sculpture, ceramics. Fee \$6.50 including dues. Jury. Prizes. Entry cards & work due Nov. 3. Write Eloise Daehn, Chairman, Art League of Long Island, 40-14 149th Place, Flushing, N. Y.

Grand Rapids, Michigan

5TH ANNUAL PRINT EXHIBITION OF THE FRIENDS OF AMERICAN ART. Nov. 6-26. Open to artists of Mich., Ind., Ill., & Wisc. Entry fee \$1 for up to 4 entries. Entry blanks due Oct. 18. Entries due Oct. 25. Jury. Prizes. Write Grand Rapids Art Gallery, 230 Fulton St. East, Grand Rapids, Mich.

Hartford, Connecticut

13TH ANNUAL CONNECTICUT WATERCOLOR SOCIETY SHOW. Oct. 21-Nov. 12. Wadsworth Atheneum. Open to Connecticut residents. Media: watercolor & gouache. Out-of-state jury. Prizes. Entry cards & works due Oct. 13. Write Mrs. Elizabeth Fairchild, Great Pond Road, Simsbury, Conn.

Kansas City, Missouri

MID-AMERICA ANNUAL, 1950, Nov. 5-26. Nelson Gallery of Art and Atkins Museum. Open to artists of Mo., Kans., Nebr., Iowa, Okla., Colo., Ark., Wyo., Texas. Media: oil, watercolor, graphics, sculpture. Jury. Purchase prizes. Entry cards & work due Sept. 15-Oct. 1. Write Mrs. Pauline Everitt, 4415 Warwick Blvd., Kansas City, Mo.

Massillon, Ohio

15TH ANNUAL EXHIBITION. Nov. 1-30. Open to former & present residents of Ohio. Jury. Awards. Works due Oct. 28. Write Albert E. Hise, The Massillon Museum, Massillon, Ohio.

New York, New York

EMILY LOWE AWARD. Oct. 30-Nov. 11. Eggleston Galleries. Open to artists painting in New York City, 25-35 years of age. Media: oil or oil tempera. Juries. Prizes. Work due Sept. 23. Write Ward Eggleston, 161 W. 57 St., New York 19, N. Y.

Seattle, Washington

NORTHWEST PRINTMAKERS EXHIBITION. Nov. 29-Dec. 17. Henry Gallery. Open to residents of Wash., Ore., Idaho, Mont., & Wyo. Entry fee \$50. Jury. Purchase prizes. Entry blanks & work due Nov. 15. Write Mrs. Wm. F. Doughty, 718 E. Howell St., Seattle 22, Wash.

Sioux City, Iowa

6TH ANNUAL IOWA WATERCOLOR SHOW. Traveling show. Open to artists voting in Iowa. Purchase prizes. Paintings due Oct. 15. Write E. Zavatsky, Art Center, 613½ Pierce St., Sioux City 15, Iowa.

Springfield, Massachusetts

5TH REGIONAL EXHIBITION. Oct. 1-29. Open to residents of Hampden, Hampshire & Franklin Counties. Media: oil, tempera, watercolor, sculpture, prints, completed in 1949-50. Entry fee \$1 per item. Work due Sept. 25-27. Write Springfield Museum of Fine Arts, 49 Chestnut St., Springfield 5, Mass.

Topeka, Kansas

4TH ANNUAL EXHIBITION OF OIL PAINTING BY ARTISTS OF THE MISSOURI VALLEY. Oct. 9-Nov. 8. Open to residents of Kans., Mo., Okla., & Nebr. Jury. Prizes. Entry blanks due Sept. 22. Work due Sept. 26. Write Mrs. John Hope, Mulvane Art Museum, Washburn University, Topeka, Kans.

White Plains, New York

20TH ANNUAL EXHIBITION. Nov. 13-20. County Center. Open to residents of Westchester County. Media: oil, watercolor, sculpture, graphics, crafts. Fee \$3 to non-members. Prizes. Write Vivian O. Wills, Westchester Arts & Crafts Guild, Room 242, County Office Building, White Plains, N. Y.

Youngstown, Ohio

4TH BIENNIAL CERAMIC SHOW. Oct. 1-29. Open to ceramists of Ohio. Media: all types of ceramics & enamels. Entry fee \$1. Jury. Prizes. Work due Sept. 28. Write Butler Art Institute, Youngstown 2, Ohio.

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An Interstate Society for the Advancement of the Visual Arts

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Exhibitions and Demonstrations

Among the subjects discussed at the June meeting of the National Executive Committee of the A.A.P.L. were the Annual exhibitions. The New York City Chapter held its Annual Exhibition by members from June 7 to June 22 at the galleries of the National Arts Club, 15 Gramercy Park, New York City. The exhibition opened with a reception on the evening of June 6, was attended by more than 500 people.

J. Barry Greene gave a demonstration and lecture on his method of painting a landscape on Sunday, June 11, at the popular hour of 3 P.M. Frederic Allen Williams, President of the New York City Chapter, modeled for an hour, showing the way he starts a portrait head. He reported that these demonstration talks were well attended and always seem to be one method of getting people to attend.

This method of exhibition showmanship has become the standard practice in the development of interest and attendance in the large annual exhibitions held in New York City by such organizations as the American Water Color Society, Audubon Artists, Allied Artists of America and the National Academy of Design.

Sometimes these demonstrations are quite ambitious with several demonstrators performing at the same time; sometimes they are given in connection with a fund-raising charity. In a large exhibition this means a generous turnout of people, who get a novel form of entertainment for their entrance fee contribution to a worthy cause. Some attend for social interest but others come to get helpful pointers on how the artist works.

Stage demonstrations have also been tried with the audience seated before

the star performer. This type of showmanship is more difficult because audiences are more accustomed to active shows of stage and motion picture productions, and may therefore tend to become somewhat restless.

To help the painter or sculptor demonstrate, it is advisable to have a speaker discuss the progress and development of the artist's theme and work and other kindred topics to keep control of the audience, in short, to prevent them from talking too loud and disturbing the victim on the stage who is doing the best he can under difficult conditions.

There are other ways of making more vivid this silent language of canvas or paper. There are movies, some of which are done in technicolor, for educational purposes. It all indicates an increasing interest in Art.

Who Exhibits and How

Who and what are the type of members of the different chapters of the American Artist's Professional League who exhibit at their Annual exhibitions and take part in American Art Week? It is difficult for members who live in and about New York City and who are accustomed to a series of large annual exhibitions and a great number of individual shows in the dealer galleries and in various clubs to sense the exhibition problems of smaller communities. This was also discussed at the June Executive Committee meeting.

We would like to know more of the experiences of other communities. What is new in the development of exhibition technique? We are told there has awak-

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ened a tremendous interest in art, not only in art appreciation but in making of pictures. Thousands are painting these days and more developing each year. And all sorts of people are painting: janitors, plumbers, store keepers and housewives to mention a few.

Speaking of store keepers and housewives reminds us of a village art enterprise in the vicinity of New York some time ago. A housewife on the Exhibition Committee proposed to the local store keepers that the artists decorate the store windows appropriately in connection with the oncoming show at the local high school. For instance, in the village market windows, still-life's of vegetables and fruit, etc. This developed a fine popular interest in the exhibition, and later a window display magazine published an article about it.

In another community the high school pupils painted and decorated the store windows to help develop interest in a school exhibition. They competed for prizes and the local newspaper made a feature of the event. For a few days it was the talk of the town.

There are other ways of stimulating interest in art exhibitions and it would be interesting to hear about them. Some new exhibiting groups are looking for ideas.

Amateurs or Not?

The generous increase of new painters in the field develops another thought. What and when is a professional painter and when does a student or amateur become a professional? We assume that painters for pleasure develop an increasing pride in their work and with it a desire to be considered professional or as good as the professionals. Is a professional one who makes a living by practicing an art of some kind such as painting portraits, landscapes, etc., or one who teaches as well as paints, in other words, one whose working time is devoted entirely to art? Or is a professional one whose pictures or pieces of sculpture pass the same exacting jury as those of the type just mentioned?

In fact, we have records of famous painters who made their livelihood in other callings, although their fame was based on their art work.

Again we inquire, are there not an increasing number of people who are content to be amateurs and paint just for fun or recreation, people who have the urge to do something with their hands? In talking this matter over, the idea was advanced that a great group of able non-professional painters is rapidly growing, a group which may need a forum for exchange of ideas and a means for comparing experiences, adventures and enthusiasm.

Should it be a part of American Artist's Professional League program to assist in this? These questions were asked and discussed at the June meeting. Dr. Noback as the new president has discussed the future of A.A.P.L. and what type of service it may render in the art field.

Prizes and Purchases

Another point discussed concerned the offering of prizes. The New York City Chapter in this last exhibition, instead of offering money or other prizes such as medals, had the jury simply name five works of outstanding merit. As the jury stated, it hoped thereby to eliminate some of the feeling or misunderstanding that often accompanies monetary prizes.

We know, of course, that raising money for art prizes is a tough task for the art committees at times. You just have to know some one generous who has funds to spare. Too, a color maker or dealer, will sometimes help or buy space in the catalogue. Financing exhibitions is a severe problem for non-profit organizations such as Art Societies and, on the whole, purchases here are not as generous as they are in poverty stricken Europe.

We are good at buying automobiles and television sets but not so good in the purchase of original works of art. Or are we wrong? What is the experience in the whole field? Are we advancing as art appreciators and buyers?

People in the know, such as research specialists in the advertising field whose business it is to feel the public pulse, estimate that a great increase in art appreciation and patronage has taken place in recent years. One acquaintance of ours who is such a specialist and who is also a very creditable painter has observed this trend as he journeys across the country from coast to coast. This naturally affects the quality standards of advertising campaigns.

Some of us who sit on the Executive Committee do not know all the answers so we ask these questions hoping some of our members will join in the discussion and write in to our National Secretary.

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CALENDAR OF CURRENT EXHIBITIONS

ANDOVER, MASS.
Addison Gallery To Sept. 24: Art Schools, U. S. A.

ALBANY, N. Y.
Institute of History & Art To Oct. 15: Paintings by Grandma Moses

BALTIMORE, MD.
Walters Gallery To Oct. 8: Ancient Transportation & Communication.

BATON ROUGE, LA.
Old State Capitol To Oct. 1: 9th Annual Louisiana State Art Show.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy To Sept. 20: Book Jackets; To Oct. 1: Marianne Strongell Textiles.

BOSTON, MASS.
Brown Gallery Sept.: Modern American Painting.

Doll & Richards Sept.: Modern American Painting.

Institute of Contemporary Art To Sept. 30: Contemporary Italian Painters.

Holman Print Shop Sept.: Prints, Maps, Americana.

Museum of Fine Arts To Oct. 1: Japanese 16th Century Screen Paintings.

Wiggin Gallery To Oct. 1: Prints of the French Law Courts by Honore Daumier.

CANTON, OHIO
Art Institute Sept. 17-Oct. 15: Ohio Artists Show.

CAMBRIDGE, MASS.
Fogg Museum Sept.: Sculpture of Early Civilizations.

M.I.T. To Oct. 15: Design Down Under; To Oct. 7: Primitive Art.

CHICAGO, ILL.
Art Institute To Oct. 1: Student Exhibition.

Chicago Galleries To Sept. 30: Association of Chicago Painters & Sculptors.

Dickens Gallery To Sept. 26: Chapman; Dickens; Olson; Waltman; Mandel Gallery Sept.: Group of Chicago Artists.

Palmer House Galleries To Sept. 28: Irvin Burke.

Public Library Sept.: Ceramics by Mr. & Mrs. Salvatore Acciello.

Stevens Gross Studio To Oct. 5: Group of Artists from A.A.A.

Well of the Sea Gallery Sept.: Madeline Tourtelot.

CLEVELAND, OHIO
Institute of Art Sept.: Form in Handwrought Silver.

Museum of Art To Sept. 30: "75 Masterpieces in Print."

COLORADO SPRINGS, COLO.
Fine Arts Center Sept.: Colorado Springs Artists; Sanos.

COLUMBUS, OHIO
Gallery of Fine Arts To Sept. 24: Golden Age Hobby Show; Sept. 22-30: Science in Photography.

DAYTON, OHIO
Art Institute Sept.: Selections from the Permanent Collection.

DENVER, COLO.
Art Museum To Nov. 12: "The Top of the World."

DES MOINES, IOWA
Art Center To Sept. 24: French Taste; To Oct. 1: Wayne Nouack.

DETROIT, MICH.
Institute of Arts To Sept. 29: Edward Munch; To Oct. 8: Six Painters of the Northwest.

GREEN BAY, WIS.
Neville Public Museum To Sept. 31: Vandenberg Exhibition; Green Bay Artists.

HARTFORD, CONN.
Wadsworth Atheneum To Oct. 8: Old Master Drawings; "Here Comes the Bride."

KANSAS CITY, MO.
Nelson Gallery To Sept. 25: Scottish Painting.

LOS ANGELES, CALIF.
County Fair To Oct. 1: 19th & 20th Century Art.

Cowie Galleries Sept.: Modern American Paintings.

Esther's Alley Gallery Sept.: Contemporary American Paintings.

Forsyte Gallery To Sept. 28: William Millar.

Hatfield Galleries Sept.: Modern French & American Paintings.

Kistler Gallery To Sept. 30: 25 Prints by Jean Charlot.

Frank Perlis Gallery To Oct. 11: Joan Miro.

Stendahl Galleries Sept.: Ancient American & Modern French Art.

Taylor Galleries Sept.: Contemporary American Paintings.

Vigevano Galleries Sept.: French & American Paintings.

Frances Webb Galleries Sept.: Contemporary American Paintings.

LOUISVILLE, KY.
Free Public Library To Oct. 7: 22 Painters of the Western Hemisphere.

MINNEAPOLIS, MINN.
University Gallery To Oct. 7: Student Show; Iran.

Walker Art Center To Oct. 1: Mobiles & Constructions; Seeing Pictures; To Nov. 5: The Tradition in Good Design: 1940-50.

MILWAUKEE, WIS.
Art Institute To Sept. 30: Six States Photography.

MONTCLAIR, N. J.
Art Museum To Sept. 24: Camera Club of N. Y.; Early American Indian Prints.

NEWARK, N. J.
Newark Museum Sept.: Life & Culture of Tibet; The Sculptor Speaks.

NEW ORLEANS, LA.
Delgado Museum Sept. 17-28: No-Jury Show of Art Association of New Orleans.

NEWTON, CONN.
Robert Lee Gallery Sept.: Japanese Woodblock Prints.

NORFOLK, VA.
Museum of Arts & Sciences Sept.: 19th Century American Paintings; Portraits by Art Corner Members.

NORWICH, CONN.
Slater Museum To Oct. 1: "The Petroleum Industry"; Definitions of Familiar Art Terms.

PHILADELPHIA, PA.
Dubin Gallery To Sept. 29: Seong Moy Paintings & Prints.

Penn. Academy Sept. 22-Oct. 15: Art Directors' Club Exhibition; Maurice Molarovsky Memorial.

Woodmere Art Gallery Sept. 24-Oct. 15: Members' Exhibition.

PITTSBURGH, PA.
Arts & Crafts Center To Sept. 21: Emily Sigal; Joseph Young; Sept. 23-Oct. 8: Members' Work.

PORTLAND, ME.
Sweat Museum To Sept. 30: Work Done in the Summer School of Fine & Applied Art.

PORTLAND, ORE.
Art Museum Sept.: Loren MacIver, I. Rice Periera; Oregon Artists Drawing Annual; Chinese Art.

POUGHKEEPSIE, N. Y.
Three Arts To Sept. 30: Ludvik Durchanek.

PROVIDENCE, R. I.
Museum of Art To Oct. 1: Eugene Delacroix Drawings & Prints; Old Master Prints.

RALEIGH, N. C.
State Art Gallery To Sept. 24: Prints by Mrs. Bayard Wooten.

ROCHESTER, N. Y.
Eastman House To Sept. 30: Photographs by Jeanette Klute.

ROCKLAND, ME.
Farnsworth Museum To Oct. 30: Waldo Peirce Retrospective.

ST. LOUIS, MO.
City Art Museum To Oct. 15: Etchings by 6 Artists; Sept.: Picasso Ceramic Plates; Italian Drawings.

SAN FRANCISCO, CALIF.
De Young Museum Sept.: Vienna Treasures.

Labaudi Gallery To Sept. 28: Nobuo Katagaki, Loretta Falch, W. J. Eckert, Jerry Oppen.

Legion of Honor Sept.: State Centennial Exhibition.

Museum of Art To Sept. 24: Syracuse Ceramic Annual; To Oct. 8: Alfred Maurer; To Sept. 22: Mexican Watercolors & Drawings.

Raymond & Raymond To Sept. 30: Hal Goldman.

Rotunda Gallery To Sept. 30: French Modern Masters.

SANTA CRUZ, CALIF.
San Lorenzo Book Shop To Nov. 1: Dorothy Mayer.

SEATTLE, WASH.
Art Museum To Sept. 30: Ernest Haskell Watercolors & Prints.

Frederick & Nelson Gallery To Sept. 30: Alice Jean Small.

SPRINGFIELD, MASS.
Smith Art Museum Sept.: Work of Adult Students & Instructors.

SYRACUSE, N. Y.
Museum of Fine Arts To Sept. 27: Onondaga Art Guild.

TOLEDO, OHIO
Museum of Art Sept.: School of Design Exhibition.

URBANA, ILL.
University Gallery To Sept. 24: Student Exhibition.

UTICA, N. Y.
Munson-Williams-Proctor Inst.: Sept. 21-24: Flower Show.

WASHINGTON, D. C.
National Gallery Sept.: Makers of History in Washington, 1800-1950; Rosencald Collection Acquisitions.

Smithsonian Institution To Sept. 24: Pictorial Art of the American Indian; To Oct. 1: Charles B. Rogers.

Truxton Decatur Naval Museum Sept.: Thomas Truxton, Stephen Decatur & the Navy of Their Time.

Washington University To Oct. 31: The Nation's Capital & George Washington University, 1800-1950.

WILMINGTON, DEL.
Art Center To Oct. 1: Watercolors by Chen Chi.

YOUNGSTOWN, OHIO
Battier Art Institute To Nov. 30: Contemporary Americans.

NEW YORK CITY

ACA (63E57) Sept. 18-Oct. 2: Harry Sternberg.

Aquavella (38E57) Sept.: Old Masters.

Allison (32E57) Sept.: Lithographs.

America House (32E52) To Sept. 20: Dereckter Furniture.

American-British (122E56) Sept. 25-Oct. 7: Gertrude Rogers.

American Youth Hostels (351W54) To Oct. 15: Robin Brant Paintings.

Architectural League (119E40) To Sept. 29: Members Show.

Artists (851 Lex.) To Sept. 23: Group Exhibition; Sept. 25-Oct. 12: John Ruggles.

AAA (711 5th) Sept. 18-Oct. 7: Edward Chavez.

Audubon Society (1000 5th) To Oct. 5: Walter Ferguson.

Babcock (38E57) Sept.: Drawings by American Artists.

Binet (67E57) To Sept. 23: American Woodcuts; Sept. 25-Oct. 6: Miller Brittain.

Bodley (26E55) To Sept. 30: Recent Paintings by Rosean.

Brooklyn Museum (E'Pkwy) To Oct. 15: Artists Who Teach.

Buchholz (32E57) Sept. 26-Oct. 14: Contemporary Drawings.

Carstairs (11E57) To Sept. 30: Contemporary French Paintings.

Cherry Lane Theatre (38 Commerce) Sept.: Donald Blaustein.

Columbia University (116 & Amst.) To Oct. 1: 45 Unpublished Sketches by John LaFarge.

Contemporary Arts (106E57) Sept. 18-30: Pre-Season Group.

Peter Cooper Gallery (313W53) Sept. 29-Oct. 19: Mark Samenfeld.

Copain (891 1st) Sept.: A.S.L. Students' Sculpture.

Creative (20W15) Sept. 18-30: Group Exhibition.

Delius (18E64) Sept.: Paintings & Drawings, Old & New.

Downtown (32E51) To Sept. 23: Marin Drawings & Watercolors; Sept. 26-Oct. 21: 25th Anniversary Exhibition.

EGAN (63E57) To Sept. 30: Contemporary Americans.

Eggerton (161W57) To Sept. 25: Group Exhibition; Sept. 25-Oct. 7: Elizabeth Grasso.

East River Savings Bank (40 Rock Pl.) To Sept. 29: Silver Presentation Pieces (Handwrought Silver at other bank branches.)

8th St. (33W8) Sept. 25-Oct. 9: Wm. Fisher Paintings of Maine.

Feigl (601 Mad.) Sept. 26-Oct. 11: Allan Hugh Clarke.

Ferragil (63E57) To Sept. 25: Thomas R. George.

Friedman (20E49) Sept.: Seymour Snyder.

Ganano (125E57) Sept.: Contemporary American Artists.

Grand Central (15 Vand.) Sept. 26-Oct. 6: James Carlin.

Grand Central Moderns (130E56) Sept. 26-Oct. 6: Ruth Gikow.

Hacker (24W58) Sept. 11-30: Louis Taveli.

Hewitt (18E69) Sept. 25-Oct. 14: Muriel Streeter.

Janis (15E57) Sept. 25-Oct. 21: Challenge & Defy.

Jewish Museum (82 & 5th) To Oct. 9: Rabbi Abraham J. Shapira.

Kennedy (785 5th) Sept.: Latin America.

Scalamandre (20W55) Sept.: A Panoramic Review of Textiles.

B. Schaefer (32E57) Sept. 19-29: Sculpture by the Bound.

Schaefer (52E58) Sept.: Old Masters.

Schultheis (15 Maiden Lane) Sept.: Old Masters.

E. & A. Siberman (32E57) Sept.: Old Masters.

Serigraph (38W57) Sept. 19-Oct. 16: Serigraphs by New Members.

Boughton, Flory, Tufts.

Van Loen (40E9) To Oct. 15: Ben Zion, Chagall, Walkowitz, Mane-Katz, Lichtenstein.

Van Dieman, Lilienfeld (21E57) Sept.: Old Masters & Modern French Paintings.

Whitney Museum (10W8) Sept. 19-Nov. 5: Paintings, Sculpture & Drawings from the Permanent Collection.

Wildenstein (19E64) To Sept. 30: "The Woman in French Painting."

Workshop School (666 5th) Sept. 26-Oct. 10: Jacques Schier Photographs.

Howard Young (1E57) Sept.: Old Masters.

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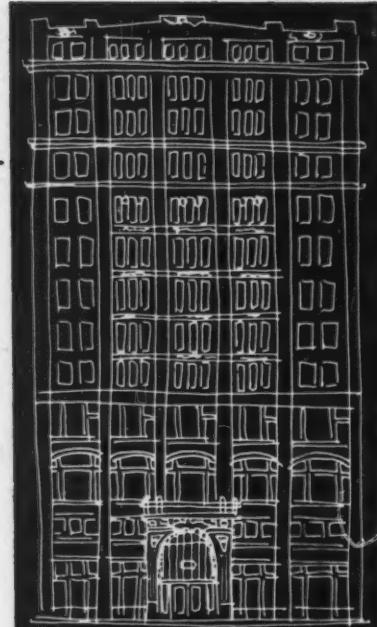
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